



RAR

934

RAI

STUDIES  
OF  
INDUS VALLEY TERRACOTTAS



India Gandhi National  
BY: Centre for the Arts

DR. RAI GOVIND CHANDRA

BHARTIYA PUBLISHING HOUSE  
1973

Published by

SHRI V. S. SINGH

FOR BHARTIYA PUBLISHING HOUSE

B-9/45, Sonarpura, Varanasi.

STUDIES IN TERRACOTAS

93A

RAI



Indira Gandhi National  
Centre for the Arts

DR. RAI GANDHI CHANDRA

First Edition : December, 1973

Printed by :

ANAND PRINTERS,

10893, East Park Road,

New Delhi-110005.

STUDIES  
OF  
INDUS VALLEY TERRACOTTAS



Indira Gandhi National  
Centre for the Arts

## CONTENTS

	<i>Page</i>
I    Introduction	1
II   Manufacturing Process	6
III   General Characteristics of the Figurines	11
IV   Human Figures	15
V   Animals	26
VI   Birds	39
VII   Fantastic Figures	44
VIII   Conclusion	50



Indira Gandhi National  
Centre for the Arts

## PREFACE

When I was working on the Development of Ornaments and Jewellery of the Pre-historic India I had to study the terracotta figures of this period in order to determine the forms of the various ornaments shown on them. I was struck with the similarity between the various aspects of the forms of these figures with those of the sculptures of the later periods which made me realise that there is no break in the continuity of Indian Art and we must seek for the sources of our impulses not so much in our literary traditions of hoary antiquity as in the art of the primitive people inhabiting this great country before the advent of Aryans. In fact we should go further back and study the art forms of the early stone-age man of India, as and when they come to light to understand the sophisticated art of the Gupta and the post Gupta periods.

In India traditions die hard like some of the animals which continue to exist here when they have become extinct in other parts of the world. The mental climate of this country is such that it converts even the most hard-headed foreigner to accept the beliefs of the natives of this land. It is therefore not a matter of surprise that the conquering nations were themselves conquered when they settled down in this country. A number of the original beliefs of the Paleolithic Indian thus still persist and shape our actions in parts if not wholly.

The study of the surviving traditions of the Indus Valley Civilization which are palpably apparent in its art forms, especially terracotta pieces, can thus be of great help to us. An effort is, therefore, being made here to evaluate the artistic contribution of the people of this period who made these so-called archaic clay figurines from the Indian point of view.

I must express my thanks to publisher Sri Rameshwar Singh of the Indological House who has kindly agreed to publish this work and to Dr. Balram Srivastava who put forward the idea of bringing out this work in a small monograph. I am also thankful to Sri B.D. Shah who typed and retyped this work.

## PRICE

KUSHASTHALI

VARANASI CANTT.

15-3-73.

—Raj Govind Chandra

Indra Gandhi National  
Centre for the Arts

Digitized by srujanika@gmail.com

## Introduction

It was in the mountainous and desert areas of Baluchistan, Sindh Punjab and North Western Frontier Provinces of the undivided India that the traces of the Proto-historic civilization were first found by accident. Since then a number of sites in Saurastra and Rajputana have yeilded material comparable to the old sites of Mohenjodaro, Harappa, Chanhudaro, Kulli, Mehi etc. The sites of Saurastra like Lothal, Rangapur and Kali-bengan of Rajasthan have been systematically excavated. Though their detailed reports are still under print the information published in the several volumes of Indian Archaeology furnish enough material to build up the cultural history of these towns in those early years. The boundary of the Indus Civilization has thus increased beyond all expectations. The vestiges of a port at Lothal has clearly established the maritime activities of the Protohistoric Indians and explained how they had established contacts with other developed civilization of the west. The potteries from these sites have given us an incling about the people who occupied these settlements after the Harappan Civilization came to an end.

The division of this Civilization into (I) Quetta culture (II) Amri Nal and Zhob Valley culture (III) Harappa I culture and Kulli-Mehi Culture (IV) Harappa II and Mohenjodaro culture (V) Jhukar culture and (VI) Jhangar Culture on the basis of pottery and the sequence of strata at Rana Ghundai<sup>1</sup> still holds good. The destruction of the Harappa culture by foreigners near about 1800 B.C. who for the sake of convinience are termed as people of Jhukar culture, has been established.

1. E. J. Ross—A Chaleolithic Site etc.—Jour. Near Eastern Studies—V (1946) No. 4, pp. 284-3(6).

Though it is difficult to divide the terracottas on the basis of the stratigraphic sequence in the absence of scientific recording during the early excavations, yet an effort can be made to study them broadly in each cultural set up. A study of this type can help in the discussion of chronology to which a comparision of significant types can be of considerable consequence. Though the figurines found in the joint excavations carried on by the American Department of Anthropology and the department of Archaeology of Pakistan from the Quetta Valley, resemble the figurines of the Zhob Valley yet they exhibit some traits which are peculiar to them. Of the 19 sites of this area, Dumb Sadat has yielded several figurines of the so called mother goddess.<sup>1</sup> These should be the earliest terracotta figurines of the Indus Civilization. Along with these, Several animal figurines, clay rattles, painted house models of tarracotta have also been found here.<sup>2</sup> From Deh Morasi also clay figurines have been unearthed.<sup>3</sup> From yet another site, known as Sain Kala Ghundai, which belongs to Deh Morasi culture complex, bull figurines have come to light. The female figurines of these sites are being illustrated here. ( fig 1-6 ) They are generally speaking of the same colour as those of the Jhob Valley and appear to have been made in the same technique but they do not end below the waist in pedestals. In two cases here ( figs. 5 & 6 ) their lower body is also represented. We find their thin waist and full hips well marked. They appear to be wearing a wrapper over the head and a skirt below the waist. Several necklaces are seen on their necks which clearly indicate that the women even during the early period of this civilization used to bedeck themselves with ornaments.

The Zhob Loralai area has similarly produced several figurines; they have been found at Dabar kot, Perians Ghundai Kundani, Moghal Ghundai etc. These also do not seem to end in pedestals as proposed by several writers<sup>4</sup> as the lower portion of a figure has been found<sup>5</sup> and the place

1. W. A. Fairservis Jr.—American Museum of National History, Noviates—Sept. 1952, No. 1587, . 13.
2. Not illustrated by Fairservis.
3. Fairservis—*Loc. Cit.* p. 23.
4. Piggott—*Prehistoric India*—p. 126.
5. Sir Aurel Stein—A.S.I. Memoirs—37 pl. IX—. P.C. 17,

from where they are broken above the waist, is also not smooth ( fig 8 ) Their eyes are made by round hollow pellets and the nose and the mouth roughly indicated, but the breasts are cleverly made ( fig 7 & 8 ) They are wearing a shawl over their heads. On some of the figures the necklaces and their pendants can be clearly seen. The Amri site has not yielded any terracotta figurines while from Nal only one figure, apart from animal figurines, has been found. Figurines from Kulli and Mehi of the Makran area of Baluchistan, which correspond to those of the Harappa I culture complex, can be divided under three groups namely - female male and animal figurines. The female figurines have breasts ( figs 13, 14 ) while the male figures have none ( figs 9-12 ) though they have all been classified as representing women. Even when they are roughly made, their jewellery has been very carefully rendered in detail to represent metal strips studded with precious stones. Some of the pendants of these necklaces represent the *Kauries*. The animal figurines of these sites, among which bulls predominate appear to have been carefully painted ( fig. 61, 62 )

The figures of Harappa II and Mohenjodaro Culture complex though also casually made are definitely the work of craftsmen who were keen on turning out pieces of interest depicting the fashion of the people of their days. These artists have also appear to have tried to show the expressions of the figures by a few simple touches. The large number of human animal and bird figures of this culture complex give us a complete picture of the life of the people.

The Jhukar culture witnessed a deterioration in the artistic values of pieces which was inevitable during the fall of this civilization which had out-lived itself. During the period of Jhangar Culture this civilization was completely replaced by that of the foreigners who apparently brought with them a new way of life.

In this connection it would not be quite out of place to examine some later literary references in *Yajurveda* and *Atharva Veda* about *Kṛtyas* which were in all Probability figurines made of clay resembling some of the figurines found in the Indus Valley. In the *Yajurveda* we get a reference to the *Kṛtya* in the following hymn :—

.....Yamasajāto nicakhanotkṛtyānkirāmi. V-23.

In the *Atharva veda*, however we have a number of hymns about them—

'Yam kalpayanti vahatau vadhumiva viśvarūpam  
hastakṛtam cikitsavah. sārādetvapa nudām enām.

A.V.X,1.1.

In this mantra of *Atharva Veda* it appears that the *Kṛtyās* were made by hand which looked like brides by the *cikitsava* who was perhaps the potter. In the *mantra* just following this<sup>1</sup> we find that the figurines used to be made with the head, nose and ears clearly marked out. These hand-made figurines were also bejewelled as we see in another hymn—

Abhyaktāktā svarāṅkṛtā sarvam bharanti duritam parehi. Jñānihi kṛtye  
Kartāram duhiteva pitram svam.

A.V.X 1.25.

In *Yajurveda* we get another word for the potter, namely, *Kaulala*<sup>2</sup> which might have been a generic term for all kinds of pottery makers, while *cikitsava* may have denoted the class of potters especially engaged in making figurines and fine pottery. The presence of the art of making clay figurines is attested by *Aitarey Brāhmaṇa* also<sup>3</sup> where the making of the clay elephant is described as an art. It is therefore possible that these *kṛtyās* were made of clay.

These *kṛtyās* during the later vedic period had a special function and were made to perform certain acts as of killing the enemy. Such beliefs may have entered *Āryan* society due to their contacts with the original inhabitants of this country and therefore it is possible to assume that some of the figurines found in the Indus Valley might be representations of *kṛtyas* especially those which were found in urns containing the bones, for, we also get a reference of their connection with burial ground-*Śmaśāna*<sup>4</sup>.

1. A.V.—X. 1.2.

2. XXX—7.

3. A.B.—IV-7.

4. X, 1, 18.

There is no doubt that some of the figurines found in the Indus Valley Civilization were made for purposes of worship and others for the children to play with but it is possible that some of them might also have been *kṛtyās*.

We shall see in the following pages how the terracotta figurines were made, the purposes for which they were utilised, their artistic evaluation from the Indian point of view and the cultural and social picture of the society they present.

## Manufacturing Process

It can not be said with any amount of certainty when man first began to fashion animals and human beings out of the wet earth. The unbaked models of figurines have not survived, and the earliest of these models are of *terre cuite* when man had learnt the art of baking his pottery. Most of these, like the earthen pots and pans, are modelled by hand. The dexterous fingers of the potters have given shape to the well prepared clay and have turned out beautiful shapes bedecked with jewellery and pulsating with emotions. These record man's first efforts to give shape and produce likeness of the living objects around him from soft earth which has been one of the most handy medium from times immemorial. Though Foote claims that some of the terracottas found in the Deccan from Egodu, Hokupotian Todanad, Nilgiri hills etc. belong to the Neolithic culture of the Deccan<sup>1</sup> it is difficult to ascribe them to a period earlier than that of the Indus Valley i.e. 3000 B.C. and therefore they can at best be included among Archaic Terracottas which are ageless. But some pieces like a bull shaped hollow bottle with the legs, hump and the tail, have however, been found at Chadoli (dist. Poona) along with polished stone celts and copper objects<sup>2</sup> in a stratified context, which can not but be ascribed to the upper Neolithic culture. Similarly at Navadatoli some pots have been unearthed from early Chalcolithic levels on the surface of which there are raised animal and human figures<sup>3</sup> one of these bears a monkey

---

1. Foote R.B.—*Catalogue of Prehistoric Antiquities*—Govt. Museum, Madras 1911; p. 28-29.
2. *Indian Archaeology*—1960-61, p. 27; pl. XXXIV-4.
3. *Indian Archaeology*—1957-58, pl. XXXIV—A, B, C p. 32.

like figure with hands stretched out as if about to leap, the other bears a standing woman's figure with breasts and navel prominently marked, on the third piece the woman's figure has a *Trisula* like marking on the Navel. These along with the figures of chandoli should be ascribed to a period earlier than that of the Indian Civilization. But sufficient material for study of forms and technique, comes only from Chalcolithic sites of the Indus Valley and cognate centres of this civilization which on the basis of carbon 14 tests are assignable in the main to 2800 B.C. The Quetta, Amri, Nandara-Nal cultures and the Zhob Valley culture precede Mohenjodaro Harappa complex which appears to have lasted from 2800 B.C. to 1800 B.C. and Jhukar culture, the remains of which have been found at Jhukar and Chanhudaro, follow it.

Here the clay used for making images is exactly the same as that of the pottery<sup>1</sup> which leads us to believe that the potter or one of his children was the image maker who utilised the prepared clay, left over after making pots, for this purpose. There was no separate class of idol makers then as there is none to day in India excepting of course some modern artists. It is the potter living in the out-skirts of city and the villages who makes the images of various deities according to the festival in which they are to be worshipped. These are sold ordinarily along with earthen pots and are not supposed to be sacred till they are consecrated by the chanting of *mantras* by *Brāhmaṇas*.

The reason for the use of clay to make images of gods often calling forth expert craftsmanship is due to the temporary nature of their use in our worship. For, most of the figures thus utilised are used only once and then consigned to the river. Moreover these idols when made of clay represent one of the most important elements of nature of which human body is made viz, the mother earth whose worship is common among Hindus both in its pristine form as well as in the form of an idol.<sup>2</sup>

For making pottery and figurines the soft blackish clay of the tank which has been under water for sometime is preferred because of its pliability. This clay is brought home by the potter and kneaded for several days with feet,

1. E. J. H. Mackay—*Further Excavations at Mohenjodaro*—Vol. I; p. 258.

2. W. Crooke—*Popular Religion & Folklore in Northern India*, Vol. I, P. 29.

when, it is thoroughly pulverised then some degraissant is mixed with it. In the Indus Valley we find that lime, mica and sand have been mixed with levigated clay<sup>1</sup> though it was quite unnecessary to do so for solid figures which would hardly be liable to crack while drying or warp in baking. As possibly one and the same clay was used both for pottery and figurines the degraissant was not removed from it for making clay sculpture. Such a degraissant would however have been useful for the hollow figures found at Chanhudaro<sup>2</sup>. Mica is very commonly found in the sand on the banks of the Indus and other rivers of India and is readily extracted by levigation. As a tempering material sand is very useful because when properly mixed in small quantities with clay, it greatly adds to the pliability of clay on the wheel and also helps the drying of the objects without cracking. Though lime does not help as a tempering material for clay in the Ganges Valley, and is not used today, it might have been found useful in the Indus Valley. Curiously enough lime is also present in the clay of the chalcolithic pottery found at Nal<sup>3</sup>, Al-ubaid<sup>4</sup> Jemdet Nasra sumer<sup>5</sup> and, of the predynastic Egypt<sup>6</sup>. This prepared clay burned either light or dark pink in kilns according to the fire it was subjected to, due to the presence of slight iron in the clay itself which coming in contact with oxygen turned it into light-red. For baking pottery and figurines apart from the open fire, perhaps closed kilns were also in use in the Indus Valley. In principle these resemble the kilns found in kish<sup>7</sup> assignable to 2800 B.C. The main features of these kilns are a pit for the wood, a platform over it with holes for keeping pottery and figurines and a dome like structure over this platform.<sup>8</sup> At Kish however the kiln is rectangular in shape. The circular type of kiln seen in the Indus Valley is still in use in many parts of India for baking and glazing pottery and clay figurines. At Jemdet Nasra, kilns of exactly the Mohenjodaro type have been found.<sup>9</sup> Similar kilns are notice-

1. Mackay—*Op. Cit.* p. 176.

2. Earnest Mackay—*Great New Discoveries of Indian Culture in Pre-historic Sind—Illustrated London News*—Nov. 14, 1936, p. 863 figs. 18, 25.

3. Hargreaves—*Mem. Arch. Surv. of India*, No. 35; p. 35.

4. Hall & Woolley—*Al ubaid*: p. 162,

5. *Anthropology Memoirs, Field Museum Chicago*, Vol. 1; p. 233.

6. *Cambridge Ancient History*; Vol. I, p. 243.

7. Mackay—*Anthropological Memoirs*, Vol. I, pp. 115, 116, pl. XXXI.

8. Mackay—*F. E. M.*, p. 177, pl. XXIII-2.

9. *Memoire Delegation en Perse*; tome XX, pl. III fig. 16.

able among the remains of Tell-el-Ajjul in Palestine belonging to the reign of 12th dynasty of Egypt (4) It may however be mentioned that in the system of open fire baking also the same principle is employed for conserving the heat as is done in closed in kilns the sun-dried wares are arranged in tiers and covered with mud mixed with cow dung and straw. The pile is fired from below, the chimney like pot in the centre acting as a flue. The potters prefer this method of baking their pots to the other as it requires very ordinary quality of fuel like cow dung cakes and leaves etc. which is more easily available than the wood and the coal necessary for firing a closed kiln. The Indus Valley potter, however appears to have used closed kilns to manufacture pottery also though only when it was out of the ordinary type. At present for baking the small figurines the potters generally place them in pots which are covered with lids and then put in open furnaces. Similar crucibles have been found at Mohenjodaro<sup>1</sup> which suggest then a similar process was employed in those early days also. In the Indus Valley civilization we also come across round pottery jar furnaces, cylindrical pit furnaces with brick lining, and pear shaped furnaces lined with bricks.<sup>2</sup> Though these were probably not constructed for baking pottery, yet they suggest the advancement reached in this field during the proto historic period.

*Firing and Fuel:* The uniform rose and light reddish colour of the figurines of the Indus Valley suggest that they were well baked and the potter had complete control over his fire. There are no spots on them to show that there was smoke in the kiln. Though presence and use of charcoal is attested at Mohenjodaro<sup>3</sup> and Harappa<sup>4</sup> the main fuel for baking pottery and figurines, however, appears to have been cow dung-cakes and wood. The availability of wood in large quantities is attested by the presence of burnt briks all over the Indus Valley.

*Colouring:* Mackay considers that 'most of the figurines were painted over with a red slip or wash'<sup>5</sup> while Vats is of opinion that 'most of human

1. Flinders Petrie—*Exhibition Catalogue*—University College London, 1931; p. 5.
2. Mackay—*Op. Cit.* p. 178.
3. M. S. Vats—*Excavations at Hrappa*, Vol. I, Ch. XVIII, p. 470-474.
4. Mackay—*F. E. M.* p. 207 etc.
5. Vats—*Op. Cit.* p. 166 etc.
6. Mackay—*F. E. M.* p. 259.

and animal figures retain no trace of paint and it is probable that three fourths were never painted at all.' Though weathering and the action of saltpetre in the soil may account for the disappearance of paint from a number of them yet it cannot be said with certainty that most of them were painted as the painted pottery has lost none of its colour while there is little or no paint on a number of these figurines. The only conclusion we can reach is that some of the later ones were painted while the earlier ones were not. Out of the coloured ones some have a polished red or cream slip as observed by Mackey<sup>1</sup> which should indicate that they belong to a still later period. In the case of a double headed figurine we find that it was first coated with a thick pink slip and then washed with red (Fig. 54)<sup>2</sup>. In another case of a bearded man the slip is cream coloured<sup>3</sup>. Though both of these figurines of Mohenjodaro come from the lower levels they cannot be ascribed to the early period of Mohenjodaro. In one case we find the front of the figurine coloured red while the back and the headdress are left unpainted, which shows that it belongs to the intervening period between the painted and the unpainted figures. On some of the figurines other colours also appear to have been used. On four of the figurines found at Mohenjodaro a white stuco seems to have been applied which is seen sticking to the face and the headdress. These figurines green colour on their necklaces. They however have olive belong to the upper levels. Thus we can say that in the early period of the lower levels monochrome colouring was attempted while later polychrome colouring became frequent. For red colouring haematite and yellow ocher appear to have been used while for green, green earth was used. Haematite and green earth both appear to have been imported from Baluchistan<sup>4</sup>.

1. Mackay—*F.E.M.*; p. 259.

2. Mackay—*Ibid* : pl. LXXVI-8.

3. *Ibid*; pl. LXXVI-18.

4. Haematite occurs in Sang Ghar mountains 17 miles North of Fort Sandeman; Mackay—*Ibid* p. 500 and green earth in Baluchistan—Vats—*Op. Cit.* p. 292,

## General Characteristics of the Figurines

*Classification* : The figurines of the Indus Valley may be represent namely men, women, animals and birds though in India wide gulfs do not separate man from animals, birds .....and trees, as they are all supposed to be equally instinct with life. Moreover, as the excavations on most of the sites have not been carried out with the necessary scientific accuracy<sup>1</sup>, it can not be presumed that objects found from lower levels necessarily predate those unearthed from the upper levels and therefore period-wise grouping on that basis cannot easily be attempted. Supported by the reports we can say that among the human figures there are as many as there female figures to one male at Harappa, and at Mohenjodaro the male figures are only a few in number. Even at Kulli Mehi as well as in the Jhob Valley the situation is similar to that of Mohenjodaro, the number of male figures is not very large.

It may, however, be mentioned that the figurines of Quetta, the Jhob valley and of Kulli and Mehi are of a different type than those of Mohenjodaro and Harappa. The Jhob valley culture on the basis of the pottery designs antedates the other sites of the Indus Valley except perhaps Amri while the Kulli Mehi sites are almost contemporaneous with the early phases of Harappa-Mohenjodaro culture complex. Finds from Jhukar and Jhukar levels of Chanhudaro belongs to a date subsequent to the main Indus Valley Civilization.

Though aboriginal in trend and quality the art of the Indus Valley carries the heritage of the palaeolithic art into the chalcolithic stage and reaches a creative climax when it begins to translate itself from actual

---

1. Except at Chanhudaro by E.J.H. Mackay and at Harappa by R.E.M. Wheeler.

seeing to modelling. The woman figurines are seldom represented entirely nude. They are rigidly compressed into garments. Most of the terracotta figurines being symbolic are comparable with those of Mesopotamia and other cognate protohistoric cultures. Male figures are commonly bare-headed or wear a fillet to keep their long hair in place and are represented nude. The vitality of the human form is exhibited by the potter in the supple firmness of modelling and the outline of the figure, anticipating many a feature of the figures of the historical period. The animals and birds here occupy a prominent place exhibiting a sustained animality, instinct with aristocratic aloofness. Some of these animals are real and others imagery but they are all pent up with energy which is concentrated within the outline of the body swelling the volume and bulging into form. They seem to be of a nobler lineage and belong to a higher plane of existence than man. The linear delination of the figurines imparts to a number of them a static character, with the shoulders depicted by a horizontal line, the two arms by two vertical lines and the legs by two straight lines. In another set of figures we find the shoulder line developing into a curve and the arms being depicted by parabolic lines. An effort, to depict the slim waist and full hips in the case of females—an indication of motherhood and broad chest in the case of male figures denoting strength, is noticeable even in this early period of Indian art. In quite a few cases we find the ears missing. Perhaps this was done intentionally though there are figures both male and female where not only the ears are shown but also ear ornaments. Similarly there is no effort to show either the elbow, or the knee. The fingers are also not depicted. The eyes are shown by two small round pellets and the nose by pinching the clay from the sides. The female breasts are generally of small size and depicted by two round balls. In some cases the nipples are also indicated for example those of the Jhob figures. (figs. 7-8) The male breasts are however represented by flat clay pellets. Several of the figures of men are bearded (figs. 15, 23, 24, 25) and the women are shown wearing long hair plaited or twisted to form braids. Generally the curls of hair are shown by pricking and the locks by strips of clay. A number of the male figures are depicted nude while the women generally are shown wearing a sort of small

skirt. It may be mentioned that all the terracotta figurines are not in the round, there are some plaques also which bear figures.<sup>1</sup>

*Postures* : Male figures are generally depicted in two postures either sitting or standing. Some of them are squatting with their arms round their knees,<sup>2</sup> some are sitting as if on a cane stool with legs dangling, 'European'. Then, there are figures which have been made to on their legs turned backwards with hands folded in an attitude of devotion. Some of these have both legs folded, some are depicted with one leg folded and another extended, and some have both legs extended.<sup>4</sup> We have also the figure of a bearded man wearing fillets, necklaces and a girdle with big bosses in three lines sitting on a chair. (fig. 15) The facial features of this figure are well delineated with eyes elongated and holes for pupils and nostrils.<sup>5</sup> Among the standing male figures perhaps the best one is from Harappa<sup>6</sup> which resembles in contour of the body—the dancing stone figure found at the same site.<sup>7</sup> Its slender body and a rounded suppleness imparts to it a fleshy texture and its one leg moving forward with firmness denotes a majestic purpose (fig. 17). There is still another figure at Mohenjodaro where the left leg is raised almost in the dancing pose.<sup>8</sup> Among other male figures there are some which are standing erect<sup>9</sup> (fig. 20), while others have their legs extended sideways<sup>10</sup> (fig. 16, 22), in a dancing pose described by *Bharata* in his *Nātya Śāstra* as *apividdha*<sup>11</sup>. The males at Chanhudaro are all depicted

1. Marshall—*M.I.C.* Vol. 1, p. 342, pl. XCV-17.

2. Vats—*Excavation at Harappa*; pl. IXXVI-1, 3, 8.

3. *Ibid*; pl. IXXVI-4; Mackay—*F.E.M.*; pl. IXXVI-6, 14.

4. *Ibid*; pl. IXXVI-6, 7, 8, 9, 10; Mackay—*Ibid*; pl. CXXVI-7.

5. Vats—*Ibid* pl. IXXVI-12 also see Marshall—*M.I.C.*—p. 342 pl. XCV-9, 14 and pl. XCIV-3, 4.

6. Vats—*Ibid* pl. LXXVI-11.

7. *Ibid* pl. LXXVI.

8. Mackay—*Op. Cit.* pl. IXXII-3.

9. Mackay—*Ibid* pl. LXXVI-8, LXXVI-23, 24; Vats—*E.H.* pl. IXXVI-19.

10. Vats—*E.H.* pl. LXXVI-20; Mackay—*Ibid* pl. LXXII-1, 8 and pl. LXXV-13.

11. B. V. Narayanaswami Naidu—*Tandava Laksanam*—The feet are a kimbo in *Apaviddha* pose pl. XLII.

in a sitting pose<sup>1</sup> (fig. 26). Most of the female figures are depicted standing though some of them are seen sitting with both legs extended<sup>2</sup> while others are occupying a stool. There are however some female figurines of Chanhudaro which are hollow and legless but stand firmly on their flat bases.<sup>3</sup> (figs. 55, 56)

**Features :** Though in primitive abbreviated forms some of the figures present unusual modelling and details. In one case of a bearded man noted before, the eyes are elongated and holes have been made in the centre to represent the pupils. The nostrils also are indicated by holes. The lips and the beard of this figure are well modelled and the receding forehead is realistically depicted. His nose is quite prominent<sup>4</sup> (Fig. 15) and is seen wearing long coiled hair like the priest with a decorated shawl. There is still another figure at Harappa where plaited hair can be observed.<sup>5</sup> A similar figure has been found at Mohenjodaro also.<sup>6</sup> Some figures have horns also on their heads instead of fillets.<sup>7</sup>

1. E. J. Mackay—*Chanhudaro Excavations*—pls. LIII, 5, 10; LIV-1, 3, 5, 8-12.
2. Vats—*Ibid*—pl. LXXVI-24.
3. Mackay—*Chanhudaro Excavations*—pl. LIII, 1-4-7.
4. Vats—*Ibid* pl. IXXVI-12.
5. Vats—*Ibid* pl. LXXVI-16.
6. Marshall—*M.I.C.* pl. XCIV-3-4.
7. Vats—*Ibid* pl. LXXVI-21; Mackay—pl. LXXVI-1, 2, 3, 4.

## Human Figures

*Male figures* : Though of rough workmanship as compared to the female figurines, the males of Mohenjodaro and Harappa exhibit a power and an energy not seen in their counterparts elsewhere. They have a vitality which makes them males and contain a leaven whose efficacy has lasted for more than two millennia. Some of them looking straight in your eyes, others looking above you and still others looking within themselves (*drsti*) denoting various emotions<sup>1</sup> all anticipate the so-called sophisticated looks which we come across in the sculptured figures of the *Kusāna*, the Gupta and the post-Gupta periods. Most of them have bare bodies (figs. 16, 17, 20 22) but there are others who wear ornaments on their necks,<sup>2</sup> shoulders<sup>3</sup> and waists.<sup>4</sup> There are some which have beards<sup>5</sup> while there are others who are clean shaven<sup>6</sup>, some wear long hair bound with fillets<sup>7</sup> while others have shaved heads (Figs. 16, 17, 21, 28, 29). At Harappa there is a figure wearing a coat with high collar and a conical cap also (fig. 18)<sup>8</sup> and at Mohenjodaro one man is shown wearing a round cap.<sup>9</sup> There are several male figures at Mohenjodaro and Harappa which wear square short beards<sup>10</sup> while at Lothal

1. See also *Bharata Natya Sastra*—VIII, 37, 92.

2. Mackay—F.E.M. pl. LXXVII-1, 8; LXXIV-23, 24; LXXII-7; Vats—E.H. pl. LXXVI-11, 12, 13, 20, 21 etc.

3. Mackay—*Ibid* pl. LXXVI-15, 22, 24.

4. Mackay—*Ibid* pl. LXXVI-22; Vats—E.H. pl. LXXVI-12.

5. Mackay—*Ibid* pl. LXXII-8, LXXIV-23, 25; LXXVI-18; Vats—E.H. pl. LXXVI-12.

6. Mackay—*Ibid* pl. LXXIV-16, LXXIII-8, 1; Vats—E.H. pl. LXXVI-1, 3, 4, 11, 20.

7. Mackay—*Ibid* pl. LXXII-8, LXXIV-23.

8. Vats—E.H. pl. LXXVI-19.

9. Mackay—F.E.M. pl. LXXV-13.

10. *Ibid*—pl. LXXII-8, LXXIV-23, LXXVI-18; Vats—*Op. Cit.* pl. LXXVI-12.

there is a figure which wears an oblong beard and has a sharp nose and sunken eyes<sup>1</sup> In all these cases the upper lip appears to be shaven, a characteristic fashion of the Semitic people. The male figures found at Chanhudaro<sup>2</sup> are solid and are represented sitting with rudimentary depiction of legs (fig. 26) almost like the Harappan bearded man.<sup>3</sup> With one exception where the figure is shown wearing a collar,<sup>4</sup> the others have a simple band round their necks with its ends joined together and hanging loosely over the chest.<sup>5</sup> Similar bands are seen on the male figures of Harappa<sup>6</sup>, Mohenjodaro,<sup>7</sup> and Chanhudaro (figs. 19, 23, 29) Mackay suggests that this collar might have represented the sacred cord or a badge of office<sup>8</sup> but from its form it appears to be a simple necklace consisting of two strips of metal probably gold, twisted over in front. Generally the male figures are shown nude perhaps to distinguish them from the females. Most of the heads of the male figures at Chanhudaro are shaven<sup>9</sup> like their counterparts at Mohenjodaro and Harappa but there is a figure here which wears a fan like ornaments also on his head. (Fig. 26)<sup>10</sup>

Generally the nose appears to have been formed by pinching the clay with the fingers and the thumb from the two sides of the face leaving two deep hollows in which the eye discs were placed represented by round flat pellets of clay. Before putting them in the sockets the side depressions were probably deeply carved with a tool<sup>11</sup> Two holes indicate the nostrils and a slightly deep cut below, the mouth. In some cases an effort is made to produce the lips which are formed by an oval pellet of clay stuck to the face

1. *Indian Archaeology*-1957-58 pl. XVIII-c.

2. E.J.H. Mackay—*Chanhudaro Excavations* pl. LIII-5, 10; LIV-1, 3, 5, 8-12.

3. Vats—*E.H.* pl. LXXVI-12.

4. Mackay—*Loc. Cit.* pl. LIII-10.

5. *Ibid*—pl. LIV-10.

6. Vats—*Loc. Cit.* pl. LXXVI-21.

7. Mackay—*F.E.M.* pl. LXXIV-23, 24.

8. Mackay—*Chanhudaro*-p. 151.

9. *Ibid*—pl. LIV-9.

10. *Ibid*—pl. LIII-10.

11. *Ibid*—pl. LIV-9,

cut in the middle with a sharp knife and the clay on both sides of this dent pressed to give the shape.<sup>1</sup> The inclination of the head in each case suggests the look of the figure. It is not very often that the ears are represented, even where the head is shaven. At Mohenjodaro however there one male figure which is wearing a round ear ornaments (Fig. 23)<sup>2</sup> and there is one male figure at Harappa where some effort seems to have been made to represent the ears.<sup>3</sup> It is worth noticing that in a number of cases the males are also represented with breasts though in their case small flat pellets of clay have been stuck to the chest (Fig. 20). This feature of making breasts in male figures continued to influence iconography till the mediaeval period of Indian Art. Some of the male figures at Chanhudaro also appear to be coated with a red slip. The figure which indicates the racial type of people inhabiting the Indus Valley also comes from Chanhudaro.<sup>4</sup> Here the shape of the head is brachycephalic with supra orbital ridges, large eyes, small mouth all corresponding to those of the Sumerian race which inhabited Ur and the neighbouring cities during this period. The most realistic representation of a male of the Indus Valley however comes from Kalibangan.<sup>5</sup> Here the eyes are represented by making two holes and the nose is formed by pinching the two sides, the forehead is very low and the lips are thick. The chin also is indicated but the head appears to be shaven.

One terracotta figure found at Chanhudaro<sup>6</sup>, perhaps represents a male belonging to Jhukar culture, which followed the main Indus Civilization. He has on his head a sort of loosely tied stiff turban possibly of strips of metal almost resembling the cloth turban worn in Bikaner today. The eyes here are represented by a circle and a dot but the nose is very indifferently made.

1. Vats--*Loc. Cit.* pl. LXXVI-21, 22.

2. Mackay--*F.E.M.* pl. LXXIV-24.

3. Vats--*Loc. Cit.* pl. LXXVI-19. Vol. I p. 295.

4. Mackay--*Chanhudaro*--pl. LIII, 11, 11a p. 153.

5. *Indian Archaeology*--1960-61 pl. L-B p. 32 Kalibangan terracotta figure.

6. Mackay--*Ibid* pl. LIV-4, 4a.

**Female Figures** : Most of the figurines of Quetta and Jhob Valley represent the mother goddess. They appear to belong to a phase earlier than of Harappa culture and are generally made of fine clay burning to light pink showing a hooded woman's head with a highly exaggerated large nose and round breasts, though the nose in most of the cases has been chipped off. They are said to end into pedestals generally above the naval, through the torso of some of them specially those from Quetta appear to have broken from belly. Stein suggests that they represent some tutelary deity.<sup>1</sup> Such figures have been found at Damb Sadat, Deh Morasi, Periano, Ghundai, Kundani, Moghal-Ghundai Dahar Kot, Sur Jangal<sup>2</sup> etc (figs. 1-8). The process of manufacturing such figures which are legless continued till the second phase of Harappa Culture as we get several figurines at Chanhudaro, with swollen bodies ending into a flat base.<sup>3</sup> Even today some figures of *Lakshmi* are made which end just below the neck. Such truncated solid figures have been found in Elam, Crete, Cyprus and elsewhere.<sup>4</sup> In most of the cases these early women figurines have a scarf over their head. Below the scarf is seen a sort broad fillet binding the hair.<sup>5</sup> In some cases however a sort of long bead is also seen on the parting of the hair (fig. 8) anticipating the round boss on the heads of the Mauryan figurines.<sup>6</sup> On the neck they wear a sort of broad band which covers the neck and part of the breasts<sup>7</sup> (figs 7, 8). In one or two cases they are seen wearing several necklaces, to the last of which several round or triangular pendants are hung.<sup>8</sup> They all have broad foreheads, pointed noses, round eyes made with hollowed pellets of clay which perhaps carried some

1. Aurel Stein--*An Archaeological Tour in Waziristan & Northern Baluchistan Memoirs of Archaeological Survey of India*--No. 37 p. 38.

2. *Ibid*--pl. IX--P.W. 9, p. 262, P.W.5; pl. XII--K. 14, pl. XII--M.M.E. 61, pl. XIII--R.G. 33 pl. XVI, D.N. VI-5, D.W.i. 1; D.N.D. 9 pl. XVI--S.J. 68; Firservis--W.A.Jr--American Museum Noviates--1587. Sept. 1952 p. 31.

3. Mackay--*Chanhudaro Excavations*--pl. LIII, 1-4, 7. such truncated figures.

4. *Ibid*--p. 152.

5. *Ibid* pl. IX--P.W. 9 pl. XII--K--14 etc.

6. *Ibid* pl. IX p. 262; *Didargunj yaksi*--Zimmer *The Art of Indian Asia*--Vol. II pl. 5.

7. *Ibid* pl. IX--P.W. 9 p. 262.

8. *Ibid*--pl. IX--P.W. 5; pl. XII M.M.E. 61.

round inlay pieces, thick set lips, and perfectly rounded breasts with nipples and arms. There is also a figure representing only the lower parts of the body of a woman with her legs and a prominent virgina. The latter is made with a heart shaped pallet of clay cleft from top to bottom. The legs of this figure are well modelled. Perhaps it represents some cult figurine.<sup>1</sup>

Apart from these, three terracotta plaques have been found at Dabar Kot one of which shows draped figure with hands folded below the waist<sup>2</sup> and another a woman's standing figure,<sup>3</sup> which had a thin plaster coating with traces of red paint on it. This latter one is 5 $\frac{1}{2}$ " high representing a headless woman with her right arm raised almost in *abhaya mudra*. She is seen wearing several bangles on her arm and heavy rings on her ankles. The two ends of her lower garments are hanging on the two sides of her legs. The modelling of the belly, the full thighs and the narrow waist of this figure shows considerable skill. Similarly the first broken figurine stands to a height of 3". It is draped and is evidently kneeling perhaps carrying some gift. This figure is also well modelled. The third terracotta plaque which has been found here exhibits two or three figures in relief.<sup>4</sup> They are jumbled up that it is difficult to determine what they represent.

The figurine at Nal is so draped from head to foot that it is difficult to distinguish her features except that it is represented with its hands extended with a veil over the head and perhaps a skirt on the waist.<sup>5</sup> From Kalatuka Damb of Nāg in Gedrosia Stein has recovered the head of a terracotta figurine which he regards as a prototype of the Jhob Valley figurines.<sup>6</sup> Here only the head has survived but the form of eyes are indicative of its connection with the figurines of the above mentioned sites. From Cheri damb another terra-

1. *Ibid* pl. IX—P.C. 17.

2. *Ibid* pl. XVI—D.N. VI—2.

3. *Ibid*—pl. XVI—D.N. VI—1.

4. *Ibid* pl. XVI—D.N. VI—4.

5. Hargreave—*A.S.I. Memoirs* 35 Pl. XXI—19.

6. Aurel Stein—*An Archaeological Tour in Gedrosia—Memoirs of the Arch. Survey of India* No. 43 p. 37 pl. VI—N.K. 4a.

cotta figurine has come to light which shows a female bust with arms akimbo<sup>1</sup> almost like the other comparatively well preserved figurines from nearby sites of Kulli and Mehi all of which Stein regards as those of mother Goddess.<sup>2</sup> These figures from Mehi and Kulli also end below the waist like those of Jhob Valley and have a plain back. There are some figures at Mehi which have prominent round breasts (figs. 13, 14) while there are others on which there is little indication of this particular characteristic of a female (figs. 9, 12).<sup>3</sup> It may be possible that the latter group of figurines may not be of females but Stein is of opinion that the dress especially the elaborate coiffure with long tresses is sufficient to mark the sex. Except for the one figurine from Kulli<sup>4</sup> which is said to hold a babe in her hands the other figurines have their hands either on their belly (Fig. 12) or on their breasts (fig. 11 It looks as if they are wearing a sort of Baluci blouse tight at the wrists. Several kinds of head ornaments from a fillet going round a raised coiffure<sup>5</sup> to a decorated broad one coming down the sides of the head to the shoulders, are seen.<sup>6</sup> (fig. 11) One figurine appears wearing the typical *Rumāla* over her head with one of its ends coming out near the ear<sup>7</sup> (fig. 12) while another one has waved hair<sup>8</sup> and there is still another who wears her hair raised like a dome on the middle of the head. On the necks several kinds of chokers are seen and below it they appear to wear three to seven necklaces, some of which consist of decorated strips of metal and others of beads. On the arms and the wrists bangles and armlets are seen.

Female figures of the two centres of the Indus Civilization of Harappa and Mohenjodaro of the middle period are generally speaking better made

1. *Ibid*—p. 44 pl. VI P. Ch. 3.

2. *Ibid*—p. 162.

3. *Ibid*—with breasts pl. XXXI—Mehi III. II. 4, Mehi III. I. 7, Mehi III. II etc. without. Mehi II 2.2, Mehi III. 5.3, Mehi III 6.17 etc.

4. *Ibid* pl. XXII—Kul. V—VII—3.

5. *Ibid* pl. XXXI—Mehi III. 83 ; Mehi 1, 13, Mehi III 6, 17, Mehi III. 4.2.

6. *Ibid* pl. XXXI—Mehi II. 10. 2a ; Mehi 1.9.7.a.

7. *Ibid* pl. XXXI—Mehi III.2.2.

8. *Ibid* pl. XXXI—Mehi III.4.10.

than the male figures and have been shown in various positions. We come across women doing house-hold jobs like kneading the dough<sup>1</sup> or making the breads,<sup>2</sup> or carrying basket full of bread (fig. 43, 48, A woman at Harappa and another at chanbudaro are seen sitting in a typical attitude with legs extended kneading dough in a shallow rectangular trough with straight sides (figs. 41, 59). It appears as if the Harappa figurine is talking to somebody. Her busts are shown standing out like two pointed cones which proves that she is a young bride (fig 41). While on work she is wearing all her jewellery which further confirms her situation in life. She has on her head a fan like head ornament with panniers on either side below which is a conical boss. There is another conical cap at the top of the head. The necklaces or chokers on the neck are indicated by incised dots. There is at Harappa another figure of a woman making bread. She is also seen with her legs extended but her full buttocks are indicative of her age.<sup>3</sup> We have also a figure of woman sitting on a three legged stool with her hands holding the stools.<sup>4</sup> She is wearing a large fan like ornament on her head and several necklaces, the last one having long bead pendants. She is sitting in an attitude of self-satisfaction. Then there are female figurines suckling their babies both at Harappa<sup>5</sup> and Mohen-jodaro.<sup>6</sup> The Harappan figurine wears a fan like head ornament, a conical boss on the head from which hangs a lock of hair on her left side. There are conical pieces on the ears, a choker on her throat and a long necklace of three strings below with a discoid pendant in the centre. The Mohenjodaro figurines are more crudely made and exhibit only a fan like ornament on their heads. In one example we see the babe sucking the breast while the waman is trying to silence those around her by putting her right hand to her lips (fig. 52) We have at Harappa another example of a woman carrying bread in her

1. Vats—*E.H.* pl. LXXVI—23. Mackay—*Chanhudaro Excavations* pl. LIII 13.

2. Vats—*Ibid* pl. LXXVI—10.

3. Vats—*E.H.* Pl. LXXVI—10.

4. *Ibid* : pl. LXXVI—26.

5. *Ibid* ; pl. LXXVII—31.

6. Mackay—*F.E.M.* pl. LXXVI—7, 12 ; LXXVI—13.

hands.<sup>1</sup> Similar examples are also seen at Mohenjodaro (fig. 48) and chanbudaro (fig. 60). The Harappa example wears a conical boss on the head and a plain loin cloth while the Mohenjodaro example has a fan like head ornament bound over by a fillet. The round object in her hands are described as a drum by Mackay<sup>2</sup> but it looks more like a round bread. We also come across a figurine at Harrappa carrying a duck with both of her hands which is trying to get out of her hold.<sup>3</sup> She wears a very contended look. A woman wearing fan like ornament on her head is also seen carrying a pitcher at Harappa.<sup>4</sup>

There are representations of pregnant mother goddesses at Harappa (fig. 42)<sup>5</sup>, Mohenjodaro<sup>6</sup> and Chanhudaro (figs 55, 56).<sup>7</sup> The most prominent part of their body is the extended abdomen. Though their breasts are represented with pointed nipples. They appear to be quite full. The eyebrows of the Harappan example are clearly indicated, a feature which is very uncommon in this civilization.<sup>8</sup> Her headdress is broken but it looks as if she was also wearing the fan like ornament with panniers on sides like other women. On her neck there is an elaborate necklace with pendants. The waist band also has pendants which are seen hanging below the navel (fig. 42). The other example of Harappa is almost like that of Mohenjodaro.<sup>10</sup> Both of them wear a fan like ornament but unlike the face of the first figurine of Harappa whose face is tilted backwards the Mohenjodaro figure looks at you in the eyes. The Chanhudaro examples are, however, like round pots with heads attached to them. They are moreover hollow and have a flat open base on which

1. Vats—*E.H.* pl. LXXVI—30.

2. Mackay—*Op. Cit.* pl. LXXV—2; Marshall—*M.I.C.* pl. XCV—12,  
Mackay—Chanhudaro Excavations pl. LIII—3.

3. Mackay—*Ibid* p. 277.

4. Vats—*Op. Cit.* pl. LXXVI—14.

5. Vats—*Ibid.* pl. LXXVII—56.

6. Vats—*Ibid.* pl. LXXVI—28, 29.

7. Mackay—*Op. Cit.* pl. LXXXIII—2.

8. E.J. H. Mackay—*Chanhudaro Excavations* pl. LIII—1-4, 7.

9. Vats—*Op. Loc.* pl. LXXVI—28.

10. Mackay—*F.E.M.* pl. LXXIII—2.

they stand freely. The first figure (fig. 52) wears a decorated fillet round a bun of hair on her left side, a decorated metal strip necklace and an armlet<sup>1</sup>. The other figurine has a *sāfā* like crown on her head which is probably made of strips of metal<sup>2</sup> and a necklace of large round beads on her neck (fig. 53). Another figure of this site is wearing a sort of crown composed of metallic leaves<sup>3</sup>. Mackay is of opinion that all these figures of Chanhudaro belong to the Harappan period.<sup>4</sup>

Apart from these, there are figures of young damsels with thin waists, round small breasts and prominent hips at Harappa (fig. 49, 50)<sup>5</sup> women's dress and jewellery Mohenjodaro (fig. 45)<sup>6</sup> and Lothal<sup>7</sup>. In most of the cases where the lower portion of the body is preserved the navel is well marked and they are shown wearing a sort of kilt bound to the waist by a girdle. Some of them are wearing fan ornaments on their heads, (figs. 33, 34 etc) while others have two conical bosses on two sides of the temples ; (fig. 51) perhaps covering tufts of hair, and still others have a central boss over the forehead<sup>8</sup> (fig. 38) almost like the *Lalātikā* we see on the *Didarganja yaksani*.<sup>9</sup> They are all wearing two to three necklaces, armlets and girdles. In some cases ear ornaments can also be seen. Besides these slim figures we have representations of rather stout women (fig. 48)<sup>10</sup> and fat ones (fig. 53).<sup>11</sup> Probably they are not so young and therefore wear profuse jewellery to show them off. In the case of a fat woman of Mohenjodaro<sup>12</sup>, we find a big *sāfā* like headdress decorated on left side (fig. 53) one choker of big beads and two other necklaces. In another case there

1. Mackay—*Chanhudaro* pl. LIII-1.

2. *Ibid* pl. LIII-2.

3. *Ibid* pl. LIII-3.

4. *Ibid* p. 151.

5. Vats—*E.H.* pl. LXXVII—37, 49, 50, 53, 62.

6. Mackay—*F.E.M.* pl. LXXV-1, 5, 6, 21 ; LXXVI-21.

7. *Indian Archaeology*—1957-58 pl. XVIII-B.

8. Vats—*Loc. Cit.* pl. LXXVI—37, 50, 62.

9. Zimmer—*The Art of Indian Asia*—pl. 5.

10. Mackay—*F.E.M.* pl. LXXV—17, LXXIII-6, 7 ; Vats—*E.H.*—pl. LXXVII—47, 48, 53.

11. Mackay—*Ibid* pl. LXXV—10, 19 ; Vats—pl. LXXVII—46.

12. Mackay—*Ibid* pl. LXXV—19.

are more than four necklaces with long pendants on the neck of the figurine. There are some figurines which have their hands on their foreheads in an attitude of salutations. (fig. 37) They are wearing a headdress of horns curled on both sides<sup>1</sup> and have necklaces with pendants, bangles and a girdle which holds a kilt. Other figurines from the upper levels of Mohenjodaro<sup>2</sup> and Harappa<sup>3</sup> wear very elaborate headdress consisting of a fan ornament with panniers on both sides bound together with decorated fillets (fig. 50, a, b). Some of the fillets of Mohenjodaro & Chanhudaro figurines suggest that the originals used to be studded with stones. In some case the fillets are decorated with four petalled flowers also. In one case we also see a woman wearing large round rings in her ears.<sup>4</sup> and in another a sort of triangular earring (fig. 46). The fan like head ornament is one of the characteristic features of this civilization and figurines wearing this ornament apart from Mohenjodaro have also been found at Lakhio<sup>5</sup> Chek Purbane Siyal<sup>6</sup> and Chanhudaro.<sup>7</sup> At Lakhio a piece of terracotta fan like ornament has also been found.<sup>8</sup> It may be mentioned that there are certain figures at Chanhudaro where both the front and the back portions are well finished from which we can get an idea of the back portion of the necklaces and other ornaments (fig. 50, a, b).<sup>9</sup>

An important question regarding the identification of the bejewelled female figurines arises especially about those who are not occupied in household work. Can it not be presumed that they represent the ancient mother goddess whose worship was common in almost all the protohistoric Civilizations of those ancient days ? She was known variously as. I shtar, cebele Nana, Anahita etc. People in India were also later worshipping the *Aditi*, *Ambikā*,

1. Vats—*Op. Cit.* pl. LXXVII—51-54.

2. Mackay—*F.E.M.* pl. EXXIII—3, 4, 6 ; LXXV—21.

3. Vats—*Loc. Cit.* pl. LXXIII—39, 40, 44, 46, 48 etc.

4. Mackay—*F.E.M.* pl. LXXIII—6.

5. N.G. Majumdar—*Explorations in Sind—Archeological Survey of India Memoirs* No. 48 pl. XXXIV-1.

6. Vats—*Excavations at Harappa*—pl. LXXIV—32.

7. Mackay—*Chanhudaro*—pl. LIII-10 ; N.G. Majumdar—*Op. Cit.* pl. XXI—1.

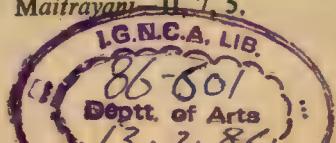
8. N. G. Majumdar—*Op. Cit.* pl. XXXIV-11.

9. Mackay—*Chanhudaro*—p. 152.

*Māhimatā, Sinivali, etc.* During the days following the occupation of *Āryans*. It appears as if the belief in the supreme power of the mother goddess who belonged to the soil of India penetrated even the paternal Aryan Society always dominated by the father<sup>1</sup> quite early for we find several hymns in the Vedas in praise of *Aditi* and *Sinivali*<sup>2</sup> the universal mother and the mother of gods. The wide distribution of the female figures wearing ornaments in the Indus Valley Civilization provides eloquent testimony of her prevailing worship prior to the Aryan invasion<sup>3</sup>. Though naturally they are shown wearing the dress and ornaments of the contemporary people for, man has always tried to fashion his god and dress him after himself, yet they are not unlike *Ishtar* and other mother Goddesses of the Middle East ; The hollow and solid female figurines with swollen abdomens suggesting pregnancy were probably made as votive offerings and deposited in a shrine for the purpose of securing children.

---

1. Marshall—M.I.C. Vol 1. p. 51. footnote—6.; Hopkint. The Refigions of India p. 541.
2. *Vajsaneyi*—XI—55, 56 ; *Taittiriya Samhita*—IV, 1, 5; 3 ; *Maitrayani*—II, 7, 5.
3. Piggott—*Prehistoric India*—p. 127 etc.



## Animals

The most important terrestrial animal of this civilization appears to have been the bull. We come across numerous seals bearing the effigy of this animal from almost the sites<sup>1</sup> where remains of this civilization have been found. Replicas of bulls in terracotta<sup>2</sup> also occur at most of the sites excavated so far. We come across it at Amri which is supposed to be the earliest site of occupation of the Harappan people and we find it in Lakhio<sup>3</sup> Gajishah<sup>4</sup> Alimurad<sup>5</sup> and the lower levels of Lohumjodaro<sup>6</sup>. One of these has ornaments on his feet. Painted and unpainted examples of bulls occurs at Mowhul Chundai<sup>7</sup>, at Kulli<sup>8</sup> at Mehi<sup>10</sup> and other sites in Gedrosia as well as from Lothal, Bhagtrava<sup>11</sup> and Chanhudaro<sup>12</sup>. Perhaps the bull was one of the animals worshipped here because of its great strength as an Emblem of God like the other protohistoric civilizations namely Sumer and Elam<sup>13</sup>, the

1. Vats—*Excavations at Harappa*—pl. XCI-233, 234, 236, 237—240 etc. ; Mackay—*F.E.M.* pl. LXXXIII-9, LXXXV-123, 129, 132, LXXXVIII-280, 306, 310, 314 etc. *Indian Archaeology*—1956-57 Lothal pl. XIV-C ; *Indian Archaeology*—1960-61—Kalibangan pl. XLVIII-A, first line third from the left.
2. N.G. Majumdar—*Op. Cit.* p. 33. Amri 195-201-202.
3. *Ibid* p. 77 pl. XXXIV-10.
4. *Ibid* p. 102. G.S.62, 153-155, 172.
5. *Ibid* p. 108 at 56.
6. *Ibid* p. 54 pl. XXII-47, 51, 52 etc.
7. Stein—*ASIMemoirs* 37 pl. VII P.S.W. cb pl. VIII-P.CI.
8. *Ibid* pl. X-M.M.E. 57-60, 124.
9. Stein—*A.S.I. Memoirs* No. 43 pl. XXIII-Kul VIII.3 ; Kul V. I. .
10. *Ibid* pl. XXXI—Mehi III-7.2, II.3.1.a etc.
11. *Indian Archaeology*—1955-56 pl. X-V; 1957-58 pl. XVIII-d.
12. Mackay—*Chanhudaro*—pl. IV-2.
13. Macdonell—*Vedic Mythology*—p. 150-151

naturalistic rendering of these humped bulls exhibits the pent up and concentrated supernatural energy that swells its volum and bulges. A number of these are painted which further supports the proposition that they were held in high reverence. The Aryans however worshipped the cow<sup>1</sup> which does not find any representations in the Indus Valley.

We have several representations of humped bulls among the Mohenjodaro terraottas. They begin to occur right from the lowest levels where water has been found.<sup>2</sup> The difference between the examples of the upper and the lower level is that in the latter case the two hind legs are joined while in the former all the four legs are free. The oxen without humps are also quite common here.<sup>3</sup> A number of these fat animals appear quite though (fig. 63, 64, 65)<sup>4</sup>. Similar humped bulls have also been found at Harappa.<sup>5</sup> The humped examples here and at Mohenjodaro however look more decile (fig. 65) than the unhumped ones. Some of these models are extremely well made and it appears that knife has been used in carving out the details. In all probability no mould was used in fashioning them. Some of the bulls of Mohenjodaro, Harappa and lothal have moving heads which must have provided considerable amusement to children (fig 106).<sup>6</sup> One pierce has a hole near the nose (fig. 75) for putting a string through it and drew it. Evidently these pieces are toys and were not made for worship like the after humped and unhumped ones. It is presumed that the humped bulls were introduced in the west from India.<sup>7</sup> They occur on a wall of the temple of Ramses II at Abydos harnessed to a hittite waggon<sup>8</sup>. Perhaps they were exported from India to Elam and from Jhukar culture.<sup>9</sup> there they went to Syria and Egypt.

1. King—*History of Sumer & Akad*—p. 69 fig 21

2. Makkay—*F.E.M.* p. 287 pl. LXXIX-16, 17, 26

3. *Ibid* pl. LXXIX-24, 27, 30 etc.

4. *Ibid* pl. LXXIX-24, 30, 32, 33.

5. Vats—*E H.* pl. LXXIX- 60-65.

6. Mackay—*F.E.M.* LXXVIIIt-6 p. 289; Vais—*Loc. Cit.* pl. CXX—16, 17; *Indian Archaeology*—1957-58 pl. XVIII-D second line

7. Frankfort—*The Indus and the Near East*—*Ann. Bill. Ind. Arch. (Leiden)* pl. I. 9.

8. Clarke and Engalback—*Ancient Egyptian Masonary* p. 87 fig. 82.

9. N.G. Majundar—*Op. Cit.* pl. XXI—10, 12.

This humped animal also occurs at in the upper strata of other centres of the Indus Civilization like Jhukar<sup>1</sup>, Chanhudaro<sup>2</sup>, Lothal<sup>3</sup> and Lobujodaro assignable to the Jhukar culture<sup>4</sup> a phase which followed the occupation of the Indus Valley by a new people. A bull figure covered with red slip also appears in cemetery H.<sup>5</sup> Of the same period are the painted and unpainted humped and ordinary bulls of Shahi Tump and Chanhudaro<sup>6</sup> The four little models from Chanhudaro have short sturdy bodies, high rumps and shore projecting horns. (fig. 67) Perhaps bull fighting was a common sport of the Indus Valley Civilization<sup>7</sup> as it was in Crete.

*Elephant* : Elephant is another animal which appears to have been quite popular among the people of the Indus Civilization. We come across caparisoned elephants on the seals of Mohenjodaro<sup>8</sup> and Harappa<sup>9</sup>. They are all well modelled and exhibit a close study of the antomy of this animal. Unfortunately there are not many examples of the elephant in terracotta. Generally their eyes have been fashioned by sticking in round pellets of clay. In one case where only the front portion of the elephant has been found we see eyes denoted by round pierced pellets and ears and the trunk well modelled. (fig. 70)<sup>10</sup> In another case we find that it has been made hollow from inside.<sup>11</sup> The best preserved piece has, however, been found at Mohenjodaro. (fig 68)<sup>12</sup> Here the whole body is intact and has been faithfully modelled. There is a reprcsentation of an elephant at Chanhudaro also with its spinal ridge and prominently displayed. (fig. 69) It has short legs and a short trunk. The

1. *Ibid*—pl. XXI-7 p. 41.
2. *Indian Archaeology*—1957-58 pl. XVIII-D p. 13.
3. N.G. Majumdar—*Op. Cit.* p. 58.
4. Vats—*E.H.* p. 307.
5. Stein—*An Archaeological Tour of Gedrosiam Meorsa* 43---pl. XIV painted Sh. J. II.
6. SU. II. 19, unpaintep Sh. T. II. 16, SU. II. 12. etc.; Mackay—*Chanhudaro*—pl. LV—9, 12.
7. Mackay—*F.E.M.* p. 337, pls, CII—5, CIII—8.
8. Mackay—*F.E.M.* pl. LXXXVI—169, 171, 195 etc.
9. Vats—*E.H.* pl. XCI—227, 228 etc.
10. *Ibid* pl. LXXIX—81.
11. *Ibid* pl. LXXIX—80.
12. Mackay—*Op. Cit* pl. LXXIX—13.

spinal ridges and the sloping hind quarters are well portrayed. It is painted all over the body with sloping horizontal red lines, a red ring round the trunk and a vertical line in front<sup>1</sup> almost like the modern state elephant dressed for a state function.

**Dog:** Perhaps dog was one of the first animals which was domesticated by man. Most of them depicted here have collars round their necks. At Harappa we have a terracotta dog which is wearing a double collar to which are attached a sort of eye shades often used for horses these days. Perhaps the head was also covered with elaborate horned trappings secured by the lower part of the collar.<sup>2</sup> These attachments clearly show that the dogs in Harappa were pet animals and were often provided with fighting weapons which might have proved useful for hunting as well as for dog fights, apparently one of the past-times of Harappa. There is another figure of dog which has a double collar with a holed claspon one side for attaching a chain.<sup>3</sup> We also have here a terracotta dog at Chanhudaro which is painted green on red background suggesting that dogs were sometimes painted to distinguish them one from the other as is done in the case of sheep today. (fig 72) There is yet another example of this animal at Harappa wearing a double collar who is carrying something in his mouth (fig 73)<sup>4</sup> which shows that dogs were being trained even in those early days to carry things to their masters. His ears are depicted erect showing his cautiousness. The dogs of Mohenjodaro appear to be of several species. During the earlier excavation of this site by Marshall a terracotta figure of dog was found which resembles closely a bull dog.<sup>5</sup> An almost similar figure has recently been recovered from Lothal<sup>6</sup>. Figure of bull mastiffs, which evidently were rared as pets,<sup>7</sup> were found by Mackay in later excavations. They wear broad and round collars and have raised tails and ears. Probably they served as watch dogs as is evident from another figure

1. Mackay—*Chanhudaro* pl. LVI—9 also pl. LVI—3.

2. Vats—*E.H.* pl. LXXIX—50. 49. p. 306.

3. *Ibid* pl. LXXIX—52.

4. Vats—*Ibid* pl. LXXIX—53.

5. Marshall—*M.I. C.* pl. XCVI—17.

6. *Indian Archaeology*—1957-58 pl. XVIII-D.

7. Mackay—*Op. Cit.* pl. LXXVII-16, LXXIX-11, 12, 15.

where a broken model of a dog has been found tied to a post.<sup>1</sup> The dogs found at lower levels of Mohenjodaro are of a variety apart. They have long faces up-right tails and prick ears which resemble the variety of dog seen on Egyptian walls and Elamite seals.<sup>2</sup> These<sup>3</sup> differ from the parish dogs of Sindh or the dogs used for hunting these days. (fig 77) Terracotta figurines of dogs have also been found recently at Kalibangan a site where remains of the Indus Civilization have come to light. (fig 77) One of these resembles the bull terrier special<sup>4</sup> with its ears hanging down over its eyes a short mouth and a noble bearing. A representation of the bull dog<sup>5</sup> is seen among the terracotta animales figures from Lothal which resembles the Mohenjodaro examples in its peculiarly formed upper Jaw and the sides of the mouth hanging over the lower Jaw. A dog is also seen among the fields of Zangian in Baluchistan though only the face and a part of its body survive.<sup>6</sup>

*Monkey* : The monkey appears to have been another favourite animals in this civili(ation). Its model in faience and vitreous paste are numerous though only a few examples in pottery have so far been found. An admirable example of a terracotta monkey climbing a tree firmly gripping it with hands and feet has been found at Harappa. (fig 78) The end of the tail is turned down and the hair of the body, on the spinal chord and the back are indicated by incised lines. The eyes, the ears, the mouth and facial hair all are depicted minutely.<sup>7</sup> An almost similar realistic excution is seen of a monkey faund at Mohenjodaro<sup>8</sup>.

Another example of this animal is seen here with legs parted in front and hands on knees. Its upraised face suggests that it is calling its mate.<sup>9</sup> The pose is very characteristic. A similarly well modelled figure of Monkey

1. Marshall—*Op. Cit.* pl. XCVI-18.

2. Crooke—*Religion & Folklore of Northern India*-Vol. II p. 218-219.

3. Mackay—*Op. Cit.* pl. LXXIX-4, 6, 11, 12, 15.

4. *Indian Archaeology*—1960-61 pl. I A first from the left top.

5. *Indian Archaeology*—1956-56 pl. X.A.

6. Stein—*A.S.I Memoirs*. 43 pl. X-II-VII-a.

7. Vats—*E.H.* pl. LXXVIII—35.

8. Marshall—*M.I.C.* pl. XCVI-11

9. *Ibid.* pl. LXXVIII—36.

from Mohenjodaro is illustrated by Mackay. His pouting lips and a general air of alarm have been very neatly portrayed.<sup>1</sup> It is sitting with its hands on its knees and looking forward ready to jump. A head of a well modeled monkey has also been found there. (fig. 81) There is yet another example of a she monkey at Mohenjodaro with a collar round its neck. This one is also sitting with her hands on her knees.<sup>2</sup> Her breasts are prominently displayed. The collar round the neck of this animal proves that monkeys were kept as pets by the people of the Indus Valley.

The particular specie of the animal seen here appears to be the of the common brown monkey so plentiful in India. Peculiarly enough they seem to resemble the examples from Sumer<sup>3</sup> and Elam<sup>4</sup>. It is possible that the Indian traders of those days carried this useful pet animal along with them to those distant lands, but it cannot be said with certainty if there was a monkey cult in the Indus Valley or they were worshipped as such. Their worship appears to have started in India after the *Rāmayana* of Valmiki and the *Mahakapi Jatāka* were written, though we get poirsed references of their use as pet animals of traders in *Baveru Jataka* and elsewhere.

Fortunately we have found a terracotta figure of a standing Guerilla at Lothal<sup>5</sup>. Inspite of scourge due to time his eyes, the general features, the belly and other parts of the body are still discernable which prove the high craftsmanship of its modeller. It is almost like the Guerilla figure seen at Mohenjodaro (fig. 84)<sup>6</sup>.

*Squirrel* : Still another animal which appears to have attracted the people of the Indus Valley was the squirrel. Several examples in faience of this animal with purple strips on the blue body sitting with its tail upturned and eating a

1. Mackay—*F.E.M.* pl. LXXX-2.

2. *Ibid.* pl. LXXI—27.

3. Gold head of a hair pin—*Antiquaries Journal*—Vol. VIII pl. LVI. fig.2 Silver monkey from Kharaje Iraq *Excavations of the Oriental Institute Chicago*, 1932-33 p. 75 fig. 61.

4. Monkey in Stone from Susa—*Memoire Delegation en Perse*—tome XVIII pl. XXXIX figs. 5, 7.

5. *Indian Archaeology*—1957-58 p. 13 pl. XVIII-A.

6. Mackay—*F.E.M.* pl. LXXVIII—12.

fruit with its fore-paws occur at Harappa<sup>1</sup> and Mohenjodaro.<sup>2</sup> Beautiful figures of this animal in terracotta have also been found at both these site. Most of them are shown going up or coming down the tree.<sup>3</sup> a habit which is so common in this animal. In these examples it has perhaps kept its bushy tail curled up. Another example of a squirrel with its house is seen at Mohenjodaro. It looks as if it is keeping guard over it<sup>4</sup>. It is covered with red slip Another example of as quirrel is also seen at Mehi over a piece of pottery. Here its tail is also depicted<sup>5</sup>.

Apart from these the other animals depicted in the Indus Civilisation are goat, buffalo, ram, pig, hare, tiger etc. Besides the bronze goat found at Mohenjodaro<sup>6</sup> we have representation of this animal in terracotta also. It is very well modelled and flanks even its small beard<sup>7</sup> though the spiral horns seen on the bronze example are missing on this figure. The eyes in this example is made with oblong pellets. Similasrly a small head of a goat has been found at Harappa also<sup>8</sup>. It is extremely well made, its nostrils ; its lips and its beard can be clearly seen. At Mohenjodaro we also come across a kid in terracotta wearing a collar<sup>9</sup> which proves that this animal was also reared as a pet. A similar kid is seen among the terracotta figurines found at Jhukar<sup>10</sup>. It also has rings or collars round its neck and a small beard. Its body is quite well modelled which proves that the animal was closely observed.

*Buffalo* : Clay models of buffalo are rare here, but the one example found at Mohenjodaro from a low stratum shows the fat bellied animal in its typical attitude with its head up, sniffing the wind<sup>11</sup> and its tail curved and

1. Vats—*E.H.*, pl. LXXVIII-28-30.

2. Vats—*Ibid*; Vol I. p. 304.

3. Vats—*Op. Cit.* pl. LXXVIII—32-34.; Mackay —*F.E.M.* pl. XXVIII—8, 9.

4. Mackay—*Op. Cit.* pl. LXXVI—61.

5. Stein—*A.S.I. Memoirs* 43 p. 161 pl. XXXI—Mehi II.2.7a.

6. Mackay *Ibid*—pl. LXXIV—18, 19.

7. Mackay—*Ibid.* pl. LXXX-11.

8. Vats—*Op. Cit.* pl. LXXVIII—40.

9. Mackay—*Loc. Cit.* pl. LXXX—14.

10. N.G. Majumdar—*A.S.I. Memoirs*—48 pl. XXI—13.

11. Mackay—*F.E.M.* pl. LXXX-7, the bronze example on pl. LXXI—23 is more realistic with its puffed up belly and its tail touching the lower part of the back.

touching the right leg. Similar buffalo heads appear also at Harappa though they are described as those of the bull.<sup>1</sup>

*Ram* : The figure of the ram in terracotta occurs both at Harappa and Mohenjodaro. The Harappan example is very realistic in rendering with its curled hair indicated by a successive series of nail markings and well modelled curved horns.<sup>2</sup>

The Mohenjodaro examples in terracotta though not so carefully made still exhibit certain important traits of this animal for example the curved horns which cover up the ears. It presenting an attacking look.<sup>3</sup> We have also one example of this animal in faience which is a still better modelled piece. In both the examples the eyes are made with round pellets. There is a figure of ram at Mehi also. Its curved horns are well delineated and its head and neck well moulded. The other parts of the body are however missing.<sup>4</sup>

*Pigs* : We have two examples of pigs painted green at Harappa (fig 76).<sup>5</sup> Though roughly made their mouth and the fat body have been well delineated. A nice example of a pig in terracotta is seen at Mohenjodaro.<sup>6</sup> The presence of the bones of pigs suggest that this animal was eaten in the Indus Valley. According to mythology they were hunted even by gods for meat.

*Rhinoceros* : Rhinoceros is another animal which has been portrayed in burnt steatite and terracotta. It is also seen on the seals and the amulets from Mohenjodaro.<sup>7</sup> The terracotta models from Harappa (fig. 85, 86, 87)<sup>8</sup>

---

1. Vats—*Loc. Cit.* p. 307 pl. LXXIX-69-70,
2. Vats *I bid.* pl. LXXVIII-41 p. 305.
3. Mackay—*Loc. Cit.* pl. LXXX-8.
4. Stein—*A.S.I. Memoir* 43 pl. XXVIII-Mehi 1,9,6 p. 156.
5. Vats—*Loc. Cit.* pl. LXXVIII-37, 38.
6. Marshall—*M.I.C.* pl. XCVII-15.
7. Mackay—*Loc. Cit.* pl. LXXXV-131, LXXXVIII-309, XCIX-651.
8. Vats—*Loc. Cit.* pl. LXXIX-75, 76, 77, 78, 79.

Mohenjodaro<sup>1</sup> and Chanhudaro (fig. 82)<sup>2</sup> are quite realistically depicted. Its wrinkled hide is denoted by incised lines and pitted patches over the shoulders and the hind part of the animal at Harappa. The snout is well marked and the eyes are shown by round pellets with holes to denote the pupils. Some of these have collar-like bands round their necks which might suggest domestication but probably they represent only the folds of the skin on the neck. The Mohenjodaro example has the folds of the skin represented by strips of clay pitted all over to represent the horny bosses, some of which on the actual animal are an inch in diameter. The snout, however, is not so prominently displayed in this example from the upper level.<sup>3</sup> The other representation from the lower level is in fact better from the point of view of modelling as it shows the snout prominently and has pittings all over the body.<sup>4</sup> A good example rhinoceros in terracotta is seen at Lothal.<sup>5</sup> Its snout has been cleverly depicted and the lower mouth is well modelled. The eyes are indicated by circular depression from which pellets seem to have fallen. Here the folds of the skin over the neck have also been clearly depicted.

*Hare* : Though the hare is seen frequently on copper tablets its representation in terracotta are not many. Only two really good figures have been found at Mohenjodaro.<sup>6</sup> They have long ears set against the body. Its timidity has been shown by the receding attitude of the body. The Harappan example is of a running hare, taking a leap. The hind and the fore-legs are separated by a horizontal depression and the eyes are indicated by round pellets. The long ears appear parallel to the neck as they generally are when the hare takes the leap.<sup>7</sup>

1. Mackay—*Loc. Cit.* pl. LXXVII-22, LXXIX-2,3 etc.

2. Mackay—Chanhudaro Excavations. pl. LVI.-8.

3. Mackay—*Ibid.* pl. LXXVII-22.

4. *Ibid.* pl. LXXIX-2.

5. *Indian Archaeology*—1957-58 pl. XVIII-D. 1.

6. Marshall—*M.I.C.* Vol. I p. 221; Mackay. *Op. Cit.* pl. LXXIX-9.

7. Vats—*Op. Cit.* pl. LXXIX-46. Two specimens of heads in the shape of hare have been found at Kosam also N.G. Dikshit—*Bull.* Prince of Wales Museum of India 1951-52, No. 2. p. 94.

*Sheep* : The model of sheep in faience and vitreous paste are numerous at Mohenjodaro but the clay models are only a few. The two examples from Mohenjodaro illustrated by Mackay are distinguishable from the ram only in as much as they have heavy fleace all over the body including the feet<sup>1</sup> a feature so common among the sheep of the hills. Their horns are curved and the eyes are denoted by round pellets. The fleece of the body is indicated deep incised lines.

*Horse* : Mackay has very hesitatingly called one terracotta figure of an animal as that of a horse. The long back, the well formed neck and the detached tail all suggest that it represents that noble animal. He appears to have had short erect ears and patches all over his body.<sup>2</sup> A roughly made terracotta figure from Harappa also appears to be that of a horse though Vats says 'what this roughly made terracotta animal represents must be left to conjecture'<sup>3</sup> It's way of standing with the neck, up leaves us in no doubt about its indentification.<sup>4</sup> At Persian Ghundai again we have a terracotta figures of a horse. The curvature of its neck and the roughly made face prove it to be a horse.<sup>5</sup> Such horses are still made and offered to the goddess of small pox. As a skeleton of a horse has been found at Rana Ghundai<sup>6</sup> there should be no doubt about their presence in the Indus valley. The stray examples only suggest that the animal was present though it had not till then been domesticated a feat which is ascribable to the Aryans.<sup>7</sup>

1. Mackay—*Loc. Cit.* pl. LXXX-8, 12.

2. *Ibid*; pl. LXXVIII. 11. A somewhat similar horse in crystal is present in the Allahabad Municipal Museum. Another figure of a horse was found at India Khera Dist. Anupshahar by Carllyh. Anderson—catalogue of Antiquities in the Indian Museum *Cal*, No. I.V.K. 36.

3. Vats. *Op. Cit.* 305.

4. *Ibid*, pl. LXXVIII-39.

5. Stein—*An Archaeological Tour in Waziristan etc. A.S.I. Memoirs No. 37*, pl. VII P.W. 6.

6. E.J. Ross. *A Chalcolithic Site in Northern Baluchistan—Journal of Near Eastern Studies*, Chicago, July 1946, Vol. V. p. 219.

7. O.R. Gurney. *The Hittites*—(Pelican series) p. 105.

A piece of pottery from *Gushanah* in Makran Baluchistan) shows a man of a little later period perhaps an Aryan riding a horse.<sup>1</sup> While further substantiates this proposition.

*Tigers* : Vats describes some animal figures of Harappa as those of a tigers.<sup>2</sup> In one case he is represented with his short tail curled up, the ears erect and mouth slightly open. The fore and the hind legs appear to have been made separately and added to the body (fig 88). The other figures described by Vats as that of a tiger do not at all resemble that animal.<sup>3</sup> This represent a fantastic animals which like so common in the Indus Civilization. A representation of the tiger is also seen among the finds of spat-damb of Jhaw in Gedrosia.<sup>4</sup> Here it is standing with its tail curled up. The body is perfectly modelled.

*Antelope* : Apart from bronze we have antelopes in terracotta also at Mohenjodaro and Chanhudaro.<sup>5</sup> Its long spiral horns, the small mouth and the long curve of the back have been very neatly depicted. The innocent look on the face has also been characteristically brought out. The other figure in terracotta described as black buck by Mackay<sup>6</sup> does not at all resemble that animal.

*Snakes* : Roughly made figures of snakes have been found both at Mohenjodaro and Harappa. The Mohenjodaro example is described as the movable arm of a figure<sup>7</sup> but looks more like a toy snake with a hole in the tail for boys to attach a string to it for moving it from place to place, than an arm. The Harappan examples are all of faience.<sup>8</sup> The presence of

1. Stein—*A.S.I. Memoirs* 43, pl. XXII Sash. 4.

2. Vats—*Op. Cit.* p. 308 pl. LXXIX-83-85.

3. *Ibid.* pl. LXXIX-84 & 85.

4. Stein—*A.S.I. Memoirs* 43 pl. XXVI—Sept. J. 10.

5. Mackay—*F.E.M.* pl. LXXVII—2, Mackay-Chanhudaro. pl. LVI-11.

6. *Ibid.* LXXX—4.

7. *Ibid.* pl. LXXXI—7 p. 314.

8. Vats—*Op. Cit.* pl. LXXVIII—23, 24.

snakes on the seals of the Indus Valley<sup>1</sup>, their representation in faience and terracotta and their worship in certain sections of Indian society all lead us to believe that were held in reverence in this civilization also.

*Armadillo* : There is a fine representation of an armadillo at Harappa. Its head, eyes, long tail and the bony granulated skin have been faithfully reproduced. The convex curvature of its back and its short legs all tell of close observation on the part of the modeller (fig 79).

Of the aquatic animals we have representation of ducks, tortoise, turtle, fish and the crocodile in terracotta. The fish is generally represented in faience but some have been reproduced in terracotta also.

*Ducks* : Terracotta figures of ducks have been found both at Mohenjodaro<sup>2</sup> and Harappa.<sup>3</sup> The Mohenjodaro example has a thick white slip on it. Its beaks, eyes, neck and the chest are well modelled. There are two holes under the belly to take the legs which suggest that these limbs used to be made separately and added to the body. There is another head of a duck at Mohenjodaro with its flat beak well marked out and its eyes denoted by round pellets.<sup>4</sup> A duck also appears on a seal from Mohenjodaro.<sup>5</sup> At Harappa we have a very fine example of duck in faience<sup>6</sup> but the terracotta example which is 1.9" in length is also not roughly moulded. The broad tail and the wings are all shown with great exactitude. The neck and the beak have however not received the same attention.<sup>7</sup> There is still another example of a duck here which has two holes on its belly for fixing the legs<sup>8</sup> but its neck and beak are broken.

---

1. Zimmer—*The Art of Indian Asia*—Vol. II-1b.
2. Mackay—*Op. Cit.* pl. LXXVII—10.
3. Vats—*Op. Cit.* pl. LXXVIII—17 etc.
4. Mackay—*Op. Cit.* pl. LXXX—16.
5. Marshal—*M.I.C.* pl. CVI—93.
6. Vats—*Op. Cit.* pl. LXXVIII—18.
7. Vats—*Ibid.* pl. LXXVIII—17.
8. *Ibid* pl. LXXVIII—16.

*Tortoise and Turtle*<sup>1</sup> : We have a representation of a tortoise in terracotta with its upper shell indicated by horizontal incised lines against the vertical spinal ridge in the middle. The space between the incised lines are rounded to give the shell of the tortoise a naturalistic appearance. It small hands and the head are also depicted.<sup>2</sup> A hollow model of a tortoise found at Mohenjodaro has its neck sticking out.<sup>3</sup> Another terracotta turtle found here is represented with its carapace naturally projecting slightly over the body at its head and the tail. The small curved hands, the legs and the tail have also been shown.<sup>4</sup> A still another fine example of a turtle at Mohenjodaro has its head coated with red wash. It has been quite ingeniously made. Two oval flat pieces of clay were joined together to form the body between which the head, the tail and hands were inserted. The carapace is very gently curved and the sternum is markedly concava. (fig. 80)<sup>5</sup>

*Crocodile* : Crocodiles are represented on several terracotta sealings.<sup>6</sup> The one example at Harappa has only the forepart of a fish-eating crocodile<sup>7</sup> with its young evidently basking in the sun.<sup>8</sup>

---

1. Prajapati assumes the form of a tortoise in the churning of the ocean—Sat. Bra.—VII, 5, 1, 5 etc. Tortoise is called the Lord of Waters in Vedas—Vajasaneyi—XIII-31.
2. Vats—*Op. Cit.* pl. LXXVIII—21 also see a seal in the form of a tortoise pl. LXXXIV—a.
3. Mackay—*Op. Cit.* pl. IXXX-19.
4. Mackay—*Ibid*; pl. IXXX-6.
5. *Ibid* pl. IXXVII—21.
6. Vats—*Loc. Cit.* pl. XCIV, 333-340 pl. XCVI-430-436.
7. Vats—*Ibid.* pl. LXXVIII—22.
8. Crocodile or Makara is later described as the Vehicle of Varuna, then of Ganga. Its jaws are supposed to contain pearls. M.G. Dikshit—*Bulletin of the Prince of Wales Museum*—1951-52 p. 87.

## Birds VI

Of the birds we have here the dove, the parrot, the flying sparrow, the pigeon, the kite, the hen and the peacock etc. Most of these are moulded in the round and their eyes indicated by round pellets. Some of them have holes on their underside for fixing the legs.

*Dove* : The models of dove in terracotta with outstretched wings set on little pedestals have been found frequently at Mohenjodaro<sup>1</sup> and at Harappa<sup>2</sup> (fig. 93, 96.) The curvature of their necks, the beak and the innocence of their looks have been very cleverly brought out. The flared base of the pedestals on which they rest show that they were meant for worship by placing them before some goddess. Similar doves without stretched wings have been found at Ur, Elam and Crete. She was especially connected with goddess Ninkharsag of Sumer<sup>3</sup> and might have had similar relationship with goddess of other civilizations.

*Heron* : The figure of heron without-stretched wings is seen at Kalibangan on a two legged stand perhaps representing its two long legs. The beak is quite long and the eyes are indicated by two oval pellets. Its neck is quite prominent though a little thick. It is represented as if about to spring at its prey.<sup>4</sup> Perhaps herons were common in this area during those days.

---

1. Mackay—*F.E.M.* pl. LXXI 28, LXXVII-11, LXXX-15, 21 25.

2. Vats—*Loc. Cit.* pl. L—XVIII-15 described as a flying peacock p. 302. There is a faience dove also on pl. LXXVIII-4.

3. Mackay—*Op. Cit.* p. 295.

4. *Indian Archaeology*—1960-61 pl. LC. 2.

*Parrot* : Apart from the beautiful piece of faience at Harappa representing a parrot with a band-round its neck we have here a pottery example of this bird also.<sup>1</sup> It is shown sitting on a pedestal with its long tail. The eyes are indicated by round pellets. It looks as if it is about to open its mouth and give a call. There are two flying parrots in terracotta at Chanhudaro also. They are depicted with their curved beaks and crest, one of them has two lines on the necks representing red collar of the bird. There are holes in eye pellets to denote the pupils (fig. 103)<sup>2</sup>.

*Sparrow* : There is also an example of flying sparrow at Harappa which appears to be sitting with its wings outstretched on a pedestal almost like the dove already described. The eyes of this small bird are indicated by round pellets almost near the wings.

*Pigeons* : The representations of pigeons at Harappa<sup>4</sup> and also Mohenjodaro prove that they were being reared as pets. It is possible that the traders of the Indus Valley had found out their usefulness for the sea travels to locate the land, for which purpose the traders of the later period used to carry them on their long journeys. Here at Harappa one is shown sitting on a pedestal and the other has two holes for fixing the legs. Both of them are very well made. The wings and the tails are clearly delineated and the roundness of the body and the head have been very neatly emphasised. The Mohenjodaro example<sup>5</sup> has a white slip and seems to have been coloured green, red and black as traces of these colours can still be seen on the bird.<sup>6</sup> The way its neck is turned towards its back leaves one in no doubt that it is the representation of a pigeon and not of a dove. The bulging wings on the two sides of the bird, their pointed ends, the roundness of the lower part of the neck, have all been very carefully depicted.

1. Vats—Op. Cit. pl. LXXVIII-3. p. 302.

2. Mackay—Chanhudaro—pl. LVII-5, 6. The figure 6 has two lines on its neck.

3. *Ibid* pl. LXXVIII—6.

4. *Ibid* pl. LXXVIII—8, 9.

5. Mackay—F.E.M. pl. LXXX—27.

6. The practice of colouring the pigeons especially the white ones is still prevalent this country.

*Cock and Hen*: The representations of cocks and hen at Harappa and Mohenjodaro on the seals<sup>1</sup> and in terracotta along with the presence of their bones on the sites<sup>2</sup> all signify that this bird had first been domesticated in India in the proto-historic period. The foul with its food dish before it seen at Mohenjodaro<sup>3</sup> further supports this presumption (fig 102). The cock at Harappa<sup>4</sup> is a well modelled piece with its crest, wings and tails indicated by incised lines and the eyes by slanting holes. There are two deep holes on the underside for the insertion of the feet. Its bearing with its raised neck and erect tail has been well brought out (fig. 94). The neck and the body of the bird are also well moulded which bespeak of close observation. Another example of this bird here with a pedestal, is however not so well concieved. The eyes are indicated by round pellets and the crest by horizontal incisions. The submissive look of the bird however proclaims it to be a hen.<sup>5</sup> An almost similar example like the first one of Harappa has been found at Mohenjodaro. Like its counterpart, its crest, wings and tail, are clearly indicated. It also has holes on the underside for the legs and has a similar dignified look. It is covered with white slip which had some other colours over it as traces of black colour can be seen in the crevices of the incised lines of the tail.<sup>6</sup> (fig. 97) Another cock of almost similar shape has also been found at this site.<sup>7</sup> Its raised tail and curved neck are very suggestive (fig. 100). The foul with a dish on stand referred to before however is quite fat and has its curved tail standing out. Unlike the other examples it is covered with a red slip. Both the bird and the stand are fixed on a rectangular stand. The eyes are denoted by oblong pellets and the head is turned to one side showing its indifférence to the food on the dish. A cock shaped pot has also been found at Zangian in the Kej valley of Baluchistan with its crested head serving for a spout. It has a short tail behind and the mouth opens close to the handle.<sup>8</sup> The bird on the whole is well formed.

1. Marshall—*M.I.C.* pl. CXI-338.

2. *Ibid.* Vol. II p. 662, 667.

3. Mackay—*F.E.M.* pl. LXXX—20.

4. Vats—*Op. Cit.* pl. LXXVIII—12.

5. Vats—*Ibid.* pl. LXXVIII—13.

6. Mackay—*Loc. Cit.* pl. LXXIV—5.

7. *Ibid.* pl. LXXVII—10.

8. Stein—*An Archaeological Tour in Gedrosia*—A.S.I. *Memoirs* No. 43 p. 87 pl. XI-II-VIII.

**Peacock** : Apart from the cock and the hen we have representations of peacock also in terracotta in this proto-historic civilisation. The example of this bird exhibits considerable craftsmanship. It is shown with its beautiful plumes spread out and the breast feathers puffed up as it appears while dancing. The eyes of the bird are indicated by oblong pellets and the crest on the head by incised lines. It is portrayed at Harappa perched on a stand with a spread out base.<sup>1</sup> (fig. 92) We come across representations of this bird at Mohenjodaro also. Here it is shown with its broad tail standing on pedestal with flared out base. Its thin long neck is beautifully modelled though the eyes are denoted by usual round pellets.<sup>2</sup> In another case it is seen standing on one of its legs, a habit so common among this bird.<sup>3</sup>

It is now the national bird of India and is supposed to be sacred among the Jats. Its feathers are used in certain ceremonies to ward off the evil and are smoked in pipes as a charm against the snake bite<sup>4</sup> perhaps because it eats snakes. Its beautiful plume is still worn by the aboriginal tribes on their heads. The birds and its plume appear to have been exported to distant lands as we see a Minoan Prince wearing them on his head.<sup>5</sup> Later it appears frequently in Greek and Roman Art,<sup>6</sup> as well as in Indian Art especially on the head of *Krsna* perhaps in allusion to his victory over *Kāliā Nāga*.

**Kite** : Another common bird of India which has been modelled in terracotta in the Indus Valley is the kite. Examples of this flying bird in terracotta is seen at Harappa, Mohenjodaro (Pl. XVII fig. 99) and Chanh-

1. Vats—*Op. Cit.* pl. LXXVIII—14.

2. Mackay—*Loc. Cit.* pl. LXXX—21.

3. *Ibid* pl. LXXX—22.

4. Crooke—*Religion and Folklore of Northern India* Vol. II p. 250.

5. *The Cambridge Ancient History*—Vol. II p. 435. This is one of the proofs of trade contact between the people of the Indus Civilization and Crete.

6. We get a reference of its export from India in *Baveru Jataka* as well as in the Bible during the days of Solomon. P.T. Srinivas Ayengar—*The Trade of India—I.H.Q.* II, 1926 p. 40,

daro (fig. 101).<sup>1</sup> Here it is depicted sweeping down with its outstretched wings. Its gliding motion is characteristically brought out by the angle in which it is depicted. The feathers of the wings are marked with vertical incised lines and the form of the pointed tail has been cleverly depicted. The other example of this bird is on a pedestal with a flared out base.<sup>2</sup>

Apart from these examples there are birds in steatite and in faience representing owls, parrots and other unidentified birds.




---

1. Vats—*Op. Cit* pl. LXXVIII—10; Mackay—*F. E. M.* pl. LXXX-23; Mackay—*Chanhudaro Excavations*—pl. LVII—15.
2. *Ibid*—pl. LXXVIII—11.

## Fantastic Figures VII

In addition to these figures of animal and birds in terracotta there are some fantastic human and animal figures with doble heads, human figures with animal heads and animal figures with human heads.

*The double faced human figurines*: On a first view the double headed figurine of Mohenjodaro<sup>1</sup> appears to have been cast in one mould used twice and then the two faces joined up (fig. 54). Mackay says 'Two pottery faces apparently made in the same mould were joined together back to back to make this Janus like figure, the material squeezed up between them serving to represent the headdress.'<sup>2</sup> If we examine it, however from the sides we would find that the foreheads of the two faces are not in one level nor are the eyes or the chin. The thick line representing the necklaces on the two necks are also on different places. Then the very outlines of the two faces also differ and the slanting eyes and the lips seem to have been carved out in the wet clay by an engraver a method unnecessary for a moulded figure. Moreover, the whole piece is solid which would eliminate the possibility of their being made in a mould. It is therefore more probable that two almost similar faces were made by the potter in the ordinary manner without a mould and joined up together to form this double faced figure. The faces appear to have formed the part of a single body as the fracture of the neck clearly suggests. Perhaps it represented a deity which had to be seen both from the front and the back. This double faced figure confirms the presumption that the god on the so-called *Siva* seal has three faces.<sup>3</sup>

1. Mackay—*Op. Cit.* pl. LXXVI—8:1. V.—the 10th.—MACKAY.—AS.

2. Mackay—*Ibid.* Vol. I p. 280.

3. Mackay—F.E.M, pl. C—F.

This figure has a thick pinkish-slip over it with traces of red paint which proves that once this figure was covered with red paint. The 'V' shaped depression seen on the forehead over the eyes looking almost like the depression on the stone head figure from Dabarkot<sup>1</sup> might have been made to depict the V shaped fillets of gold of the type found and worn by woman at Mohenjodaro.<sup>2</sup> The eyes are indicated by slant incisions made by a knife and the lids, the upper and the lower lips also appear to have been formed by a shaping instrument. The cheeks and the chin are well shaped and the folds of the hair have been cleverly depicted. The face resembles in several particulars that of a Mongolian lady.

*Human faced animals*: We also come across human faced tiger at Mohenjodaro. It has a square beard marked by incised lines almost like that of the bearded man at Harappa.<sup>3</sup> The eyes are indicated by round holed pellets and the nostrils by two holes. The mouth is unusually wide with lips made and joined separately. The paws are indicated by incised lines and the round ears are shown standing out. It has a bone piece under its left paw. Its body-curves suggest that it is a powerful animal. This figure is set on a rectangular plaque and appears to have been coated with cream slip. A similar figure of a tiger with a human face also appears at Harappa. Here the face is almost oval and the beard is marked by incised dots. The eyes are indicated by oblong pellets with holes to represent the pupil. The ears are standing erect and the lips are well formed which look almost like those of Negro. There is some suggestion of a collar round its neck also. The body is slim with the tail curved on one side and all the four feet have been shown<sup>4</sup> in this example, the animal appears to be moving forward (pl. xv. fig 84).

Two other humanised animal heads with long necks evidently to be fitted to a body have also been found at Mohenjodaro. One of them<sup>5</sup> represents a bearded man with eyes almost realistically made. The slit is

1. Stein—*Memoirs Arch. Surv. of India No. 37 pl. XVI—D.N. VI-3.*
2. Mackay—*Op. Cit. pl. LXXVIII—7.*
3. Vats—*Op. Cit. pl. LXXVI—12.*
4. *Ibid. pl. LXXIX—84.*
5. Mackay—*Loc. Cit. pl. LXXXI—2.*

in the form of a crescent and the round ball of the eye has been placed inside it, the upper and the lower lids are well marked and the eye-brows are neatly indicated. The nose is well formed though it is of flat type. There is a gap between the two lips indicating that the man is about to speak. The hair on the head, serated lips and the rounded beard as well as the moustache are indicated by slanting vertical incised lines. This reminds us of the much later *Narsinghi Avatāra* faces of Indian art. The second head<sup>1</sup> has a triangular nose with two holes indicating the nostrils and the serated lip perhaps representing the moustache. The eye-lids with their lashes are represented by incised lines. Two rather broad slits represent the eyes and several irregular curved lines the round beard. The place from where the forelegs have fallen out from the body and the shoulders can be clearly seen.

A similar humanised head of a tiger<sup>2</sup> is seen at Harappa. Here the tiger is shown pouncing over its prey like the first human faced tiger described before. Its mouth is wide, the nose is almost straight and the eyes are indicated by curved incisions. Its face looks like the *Kirtimukha* seen on the door lintels of the temples of the Gupta and the Post-Gupta periods.

We have yet another humanised head with a beard on the body of a dog at Mohenjodaro. The face has a round beard, and short erect ears. The mouth is indicated by a cut and the eyes by slightly oval pellets. The nose has a round tip. The legs are however, but the back, the belly and the tail are typically those of a dog<sup>3</sup>. The piece is covered with a red slip. There is yet another figure at Harappa where a normal human head has been fixed to an animal body with four legs. The human head has a double collar penched from the front of its neck as is seen on other male figures of Harappa<sup>4</sup>. It has been described as a grasshopper by Vats<sup>5</sup> but the body and the head have no affinity with that insect. Here the eyes are indicated by round pellets and the mouth by an incision. The legs are all separately shown.

1. *Ibid. pl. FXXXI—1, 1a.*

2. Vats—*Op. Cit. LXXXIX—87.*

3. Myckay—*Op. Cit. pl. LXXX-50.*

4. Vats—*Loc. Cit. pl. LXXXVI-fig. 21 etc.*

5. Vats—*Ibid p. 304 pl. LXXVI-27*

*Animal headed human beings* : There is a figure of a pregnant woman with a cats' head at Mohenjodaro though it is not so described by Mackay. It has a thick red slip, a colour which has often been applied to *Yaksa* figures. The eyes here seem to have been painted. The ears are shown erect and the nostrils are indicated by holes. The mouth is roughly made. The protruding belly and the buttocks are well modelled and the two legs are shown separately. The arms appear to have been fixed separately as there is a horizontal hole passing through the shoulder to fix them. There is another hole below the abdomen for fixing a rod to support the body, perhaps to carry it on a stick (PL.XIV. fig 83). Another similar figure without the legs but with a flat tail covered with red slip has also been found here.<sup>2</sup> A figure of cat apparently with human body also occurs at Harappa.<sup>3</sup> Here the face made out of one pellet of clay has been added to the body. She is wearing a necklace with long beads and a sort of scarf over her shoulders. We also come across another a fox headed human figure at Mohenjodaro<sup>4</sup>. It has necklaces on necks represented by white lines and holes for fixing arms. The eyes are represented by round pellets, and the large standing ears are decorated with white bands. Apart from these we have human figures with horns on their head an emblem of animality both at Harappa<sup>4</sup> and Mohenjodaro<sup>5</sup>. There are also two masks at Mohenjodaro on which bulls horns are exhibited<sup>6</sup>. Apparently these masks were used for purposes of some kind of show (fig 105). Such masks as not uncommon among the finds of the ancient civilizations. One has recently been found at Hazor war the sea of Golibar though it is without horns.<sup>7</sup>

*Double headed animals* : We also come across animals which have double heads. Such figures were made evidently in the hope that by thus increasing their heads, the flock would increase. Such multiple heads are also

1. Mackey—*Op. Cit.* p. 304 pl. LXXVIII-3.

2. *Ibid*—pl. LXXXI—8.

3. Vats—*Op. Cit.* pl. LXXIX—58 p. 306.

4. Mackay—*Loc. Cit.* pl. LXXXI-14.

5. Vats—*Op. Cit.* pl. LXXVI-21.

6. Mackay—*Loc. Cit.* pl. LXXII-7.

7. *Ibid.*—pl. LXXIV—21, 22, 25, 26.

8. 'Time' (Asia Edition) December 13, 1963, opposit p. 36.

seen on the seals of the Indus Valley and a hair-pin of Mohenjodaro.<sup>1</sup> We have such an animal at Harappa which is described as a bijugate chimera head springing from a common neck.<sup>2</sup> Here each head has two holes on the head perhaps for fixing horns. The mouths of these figures are open showing the tongue. The eyes are indicated by triangular depressions and the teeth by incisions on the lips. The cheek bones, the ears and the nose are shown in moulding but for nostrils two small holes have been pierced. The hair on the crest of the head are indicated by incised lines. This head looks more like that of tiger than other heads (fig 90).

Another double headed animal is seen at Mohenjodaro though Mackay describes it as a boar.<sup>3</sup> The fangs on the head and the back of the body suggest it to be a fish the eyes and the mouth also point to the same direction. The eyes are well made with wrinkles over it and the mouth is modelled flat. The fangs are shown by deep incised lines. Perhaps a portion of the other head has been chipped off. The figure is hollow evidently for fitting it to some kind of a body. The piece has a cream slip over it. We also have double headed animal at spet damb of Jhau in Gedrosia. Here a double headed ram is represented in terracotta. The eyes are indicated by round pellets and the curved horns by pellets of the same shape.<sup>4</sup> Another similar representation is seen at old Balor.<sup>5</sup>

Similar double headed animals are seen at Hissar<sup>1</sup> and also on the hair-pins of Luristan.<sup>2</sup> Perhaps a similar idea of doubling the head of animals in the hope of increasing the number of animals in the fold might have existed in Iran as did in the Indus Valley.

1. Marshall—*M.I.C.* pl. CXIII—382, 383, 386, 387 etc. ; Mackay—*F.E.M* pl. C fig. 10.
2. Vats—*Loc. Cit.* p. 308 pl. LXXIX—88.
3. Mackay—*Loc. Cit.* pl. LXXIX—1.
4. Stein—*A.S.I. Memoirs* No. 43 pl. XXVI—Sept. J. 11 p. 135.
5. *Ibid*—p. 110 pl. XX—Bal 4 p. 110.
6. Schmidt—*Excavation at Hissar*—Pl. XLVI—16, 18, etc.
7. Hancer—*Eurasia—Septentrionalis Antiqua*—VII—p. 145—Abb—17, d.

Apart from the terracotta figures of men, women, animals and birds we have also terracotta models of carts,<sup>1</sup> terracotta birds nests<sup>2</sup> birds whistles in the shape of hens<sup>3</sup> (fig. 107), rattles<sup>4</sup> balls and marble and bird carts.<sup>5</sup> The toy carts, we have, are generally two wheeled models with a mark in black round the hubs of the wheel. The bird carts are made in the shape of birds hollow from inside pierced with traverse holes across the body for a round stick to pass through them and hold the wheels (fig 104). The second hole in the neck is for attaching a cord to pull it. The rattles are generally shaped like balls with pellets inside (figs 108, 109) They are all toys and would have been made for children.

The masks discovered at Mohenjodaro appear to have been roughly made in a mould. The eyes are elongated and the ears perforated. There are two horns on their heads. Perhaps they represented some deity. (fig 105)<sup>6</sup> Marshall has likened the deity to Enkidu on the Sumerian seals. Such<sup>7</sup> clay masks are still made during Ramlila representing the *Hanumāna* and *Sugrīva* etc. and provide immense amusement to the children. It is also possible that they may have been made for some dramatic show.

1. Vats—*Loc. Cit.* pl. CXX—1-9 ; Marshall—*M.I.C.* p. 554 pl. CLIV—7, 10 ; Mackay—*Loc. Cit.* pl. CXLIII-83 etc. chariots pl. CVI—3, N-9; Majumdar—*Op. Cit.* pl. XVII-15.
2. Vats—*Ibid* pl. CXX—22-26.
3. Vats—*Ibid* pl. CXX—19-21; Mackay—*F.E.M.* pl. CIX—60-61—in the shape of a hen.
4. Vats—*Ibid* pl. CXX—30-34; Mackay—*F.E.M.* pl. CXII, 3; CXL, 21 etc.
5. Vats—*Ibid.* pl. CXX—35, 36 etc.; Mackay—*F.E.M.* pl. CVI—15, CXL-29. CXLII-76 decorated pottery balls etc.
6. *Ibid* pl. CXX—10-15—*Indian Archaeology*—1960-61—Kalibangan over pl. L-C, la bull cart, painted bird for bird cart at Jhukar—N.G. Majumdar—*Memoirs* 48—pl. XVI—14.
7. Marshall—*Op. Cit.* pl. XCV—1, 2, 3 etc.
8. The Times—25th January, 1929,

## VIII Conclusion

Most of these figures of men, women, animals and birds are made by hand out of the clay prepared for pots and pans as mentioned before. They should therefore be the work of the ordinary potters of Indus Valley and not of special modellers or sculptors. Such clay figures are still being made in India by this class of artisans. They exhibit the contemporary fashions of jewellery, dress and of keeping the pets. Here also, in most cases the jewellery and the clothes have been shown by applying clay pellets over the body. Similarly the nose has been formed by pinching the two sides of the face and the eyes by sticking two round or oblong pellets which are sometimes pierced to suggest the pupils. The mouths are generally shown by making an incision and pressing the clay thus dislodged to form the lips. Similarly the women's breasts are formed by sticking two round balls on the chests, but in some cases their forms and even nipples are indicated.<sup>1</sup> The navel is however delineated by making a small round hole. Generally the backs of these human figures are roughly finished, though some of them are made in the round and show the back side of the body also. (fig 50a) The body of some of the figures is however well moulded showing the roundness of the limbs<sup>2</sup> which anticipate the later sculptures of the Gupta arts<sup>3</sup> (fig. 17). Similarly, the thin waist and the full hips of some of the female figurines of Mohenjodaro and Harappa are almost like those of the later Bharhut Yaksnis<sup>4</sup> (figures 37, 45 49, 51 etc.) and the broad shoulders of the male figures (fig. 15, 19, 25 etc.) remind us of the shoulders of Karli male donor figures and Mathura

1. Vats—*Loc. Cit.* pl. LXXVI-11.

2. Stella Kramrisch—*Indian Art through the Ages*—pl. II Mackay Chanhudaro-pl. LIII-2,13

3. Zimmer—*Op. Cit.* pl. 105, a, b, c.

4. *Ibid*—pl. 33 a, c.

Kṛṣṇa figure holding *Gobardhana parvata*.<sup>1</sup> It appears that most of these figures were baked alongwith the pots and the difference in colour of the several unpainted figures is due to the proportion of iron contents of the clay.

The dress of the female figurines consists of a short kilt bound over by a girdle to cover the lower part of the body, the upper being left bare<sup>2</sup> (figs. 34, 37, 45, 47 etc.) as is the case with women of Ajanta. The semimedity of these figures is in contrast with similar figurines from the Middle East, which even upto a late period were usually entirely nude.<sup>3</sup> The male figures in most cases are shown nude with their penice erect reminding us of Siva Linga but some of them have kilts held over by a girdle (fig. 15). In one case we find a man wearing a high collar coat and a conical cap (fig. 18). Presumably he is a foreigner as no other figure wearing such a dress has been found. The facial features of some of the figures are definitely foreign for example the double headed figures referred to before. Most of the figurines are waded with jewellery which is often cleverly portrayed. The jewellery on the head consists of an elaborate headdress often surmounted by a fan like ornament to which sometimes panniers are attached. (fig. 44). Rings and pendants are seen on the ears, and chokers consist of metal strips with attached beads and long necklaces of metal strips with pendants of beads decorate the neck and the chest. In the longest necklace worn by a figurine each bead is represented separately by a pellet of clay<sup>4</sup> (fig. 45). The arms and the wrist have bangles on them. Several varieties of girdles some consisting of raised bossess and metal strips, others of metal strips adorn the zones. The evidence of foot ornaments worn by the women is obtainable from a representation of terracotta feet found at Harappa,<sup>5</sup> the bronze foot seen at Mohenjodaro and the terracotta figurine from the same site<sup>6</sup> (fig. 47).

1. *Ibid*—pl. 81, pl. 76 a.

2. Vats—*E.H.* pl. LXXVI—28, pl. LXXVII—50-53 etc.

3. Marshall—*M.I.C.* Vol. I p. 338.

4. *Ibid* pl. XCIV—14.

5. Vats—*Loc. Cit.* pl. LXXVI-25.

6. Mackay—*Loc. Cit.* pl. LXXIII-5; Marshall—*M.I.C.* Vol. III pl. XCV 26, 27.

The male figures generally have shaven heads, but some of them wear a fillet to keep back the hair and others a sort of horns. In most cases there is a collar on their necks pinched in front (figs. 19, 23 etc.). Some of them however are seen wearing chokers of beads or chokers with beads attached to metal strips<sup>1</sup>, and some of them have shoulder ornaments (fig. 22) and girdles of large beads (fig. 15). We also find some of the animals wearing double collars (fig. 73 etc.) and a woman with a fox's head wearing necklace.<sup>2</sup> The variety of the terracotta figures seen at different sites of the Indus Valley is considerably large and it appears that the potter has tried to portray most of the aspects of contemporary life with all its achievements. It is possible that some of the human figures were used as funeral offerings but there are others which must have been worshipped and still others which would have provided amusement to children.

Similar terracotta figurines appear in almost all the Chalcolothic settlements of the ancient world like Egypt<sup>4</sup>, Crete, Syria, Messopotamia<sup>5</sup>, Elam<sup>6</sup>, Sialk, Hissar, Northern China etc. On an examination of these figures we find that they can be placed in two categories one which has sculptural sharpness in their depiction and the other which are roughly modelled in the shape of men and women. Belonging to the first category are the figures of a man, a woman and a child from Jericho of about 4500 B.C. In all these cases the eyes are represented by oval depressions which were once filled with sea-shells. The hair and the beard of the man are painted in red-brown. The cheek bones, the nose, the chin are well modelled and though the mouth is shown by a curved horizontal gash yet the lower and the upper lips are indicated.<sup>7</sup> The face is typical of the man of Caucasia. The terracotta statuettes of people of Sumer used to be burried<sup>8</sup> under the temple walls

---

1. Mackay—*Ibid*-pl. LXXVI-22.
2. Mackay—*Ibid*—pl. LXXXI-14.
3. Marshall—*M.I.C.* Vol. I p. 339.
4. Horn Blower—*Pre-dynastic Figures of Women etc. Journal of the Egyptian Archaeology*—May 1929 p. 29—47.
5. British Museum—127441, 127442, 11707, 91856 etc.
6. Jean Pryzyluski—*La Grand Deesse*—fig. 1-15.
7. Bedrich Hrozny—*Ancient History of Western Asia, India and Crete*-fig. 3, p. 16
8. Leonard Wooley—*Digging up the past* pl. 7a and b.

in order that they may be in the vicinity of gods and thus receive special benediction and favour of the God. Particular care was therefore taken in modelling their faces to permit the identification of the persons represented. The rest of the body was neglected and was made on a smaller scale than the head. The lower portion often used to be covered therefore with a sort of skirt. The eyes here also appear to have been made of sea-shells and the pupil with lapis-lazuli. Some of the figures of Sumer like those of the Indus Valley have shaven heads<sup>1</sup> while others bear long hair parted from the middle and falling on the shoulders.<sup>2</sup> The beard here is also long like the bearded man of Mohenjodaro but is plaited instead of being combed as is the beard of the Mohenjodaro priest. Of the figures roughly modelled which are more like the figures of the Indus Valley Civilization, there is one from Elam<sup>3</sup> where practically the same technique of fashioning the nose, the eyes, breasts, arms and legs has been adopted. Similar are some of the figures of Canaanites.<sup>4</sup>

Sir Arthur Evans has brought to light many of the terracotta figurines during his excavations of the Palace of Minos belonging to 1700-1600 B. C. of these most interesting is the group representing two women of Crete sitting on rectangular chairs opposite each other industriously spinning and eagerly talking.<sup>5</sup> As in quality so also in quantity the terracotta art of Crete exceeds all our expectations. Similar in workmanship are some of the terracotta figurines unearthed by the Swedish expedition of Cyprus from the temple site of Ajia Irini. These belong to several periods and can also be classified from the point of workmanship into two groups namely those which have been roughly modelled in a playful manner and those which exhibit care and skill on the part of the potter.

1. Sabatino Moscati—*The face of the Ancient East*—pl. IV.

2. *Ibid*—pl. III.

3. Jean Pryzyluski—*La Grande Deesse* (Paris 1950) p. 49 fig. 4.

4. *Ibid*—p. 52 figs. 13 and 14.

5. Gustavas A. Eisen—*A Minoan Terracotta Group of the Middle Period about 1700*—*The Art News*, New York April 27, 1929. pp. 56-62.

The Greek terracotta from Tanagra, a town near Boeotia and from Eretria in the island of Euboca show how even these unpretentious productions in clay are capable of extracting universal appreciation. The pieces of Tangra are well modelled and therefore greatly appreciated by art connoisseurs of the west. They exhibit in singularly graceful and attractive fashion. The Greek woman in ordinary costumes of the day. But these pieces belong to a period much later than those of Crete and can be ascribed to 350-200 B. C.

Thus we see that the so-called archaic terracotta figures of the Indus Civilization are not very different from those of the other cultures and contain in them similar germs for later development of this art in India as they do elsewhere. The gap which follows the extinction of this civilization and the beginning of the Mauryan age is difficult to bridge but the elements of terracotta art of the Mauryan age unmistakably indicate its debts to the Indus Valley Civilization. Many of the animal figures like the dog, the dove, the bull etc. of the Pre-Mauryan age exhibit almost the same type of modelling. The ornaments, the drapery and the way of hair dressing of the pre-mauryan human figures are not very different from those of the Indus Valley. The remarks of Coomaraswamy in this connection that the early Indian terracottas are of great importance not only as documents of religious culture but as documents of the History of Art. At one end of the series they present numerous technical and formal analogies not only with those that have been found in India on 'Indo Sumerian' sites, but also with those of Ancient origin from Mesopotamia and Elam, not to mention the Aegean at the other end. In style and detail they are linked with the earliest Indian relief in sculptures in stone.<sup>1</sup> are quite apt.

Even the cultural material which we can collect from these pieces of the Indus Valley is not very insignificant. As has been observed before, the presence of foreigners in these centres of civilization is attested by the uncommon features and dress of some of the figures found at Mohenjodaro and Harappa, which would have naturally resulted in exchange of ideas, customs,

1. M.F.A. Bulletin No. 152 p. 96.

fashions and religious beliefs contributing to the development of the social structure of the civilization. It is wrong to suggest that there is no development in the artistic activities of the people of this civilization. Such a presumption can only be adopted if we take all the available material into account together and ascribe the variation in dress, ornament and the features to the handiwork of various artists. This dower has arisen in all probability due to the faulty method adopted in excavating these sites and pooling together all the material which has resulted in the loss of valuable evidence for connecting up the various links of development. We are thus left with only one method of determining the various phases of cultural development through which this civilization passed during the 1500 years of its existence, namely the subjective stylistic approach.

Leaving alone the crude pieces of terracotta which bear no traces of the artist effort to decorate them by showing the coiffure, the dress, and the ornaments or depicting the various details of the body neatly we yet have a large number of pieces which on stylistic grounds can be grouped period wise for determining the development of material culture. The main difficulty in such an attempt lies in the ununiform development of the primitive social structure at different centres of this civilization. Generally speaking we can say on the basis of the terracotta figures that men and women especially women of the Indus civilization wore an elaborate coiffure on their head, a sort of skirt bound by a girdle to cover the lower portion of their body and ornaments on their head, ears, arms, wrists, neck, chest, zone and feet. It may be presumed that in the earlier stages of the civilization more ornaments of one type were worn than in later periods. When their designs became more complex their number decreased. The various hoards of personal ornaments of gold and semi precious stones testify to the affluent condition of the people. The cloth found sticking to a silver pot containing jewellery is of spun cotton of the cultivated variety<sup>1</sup>. Thus we can assume that the skirts of men and women seen on the terracotta figures used to be made of cotton cloth and some of their ornaments of gold and semi-precious stones. The animal and bird figurines suggest that a number of them were domesticated

and reared by the people to provide food and amusement. From some of human figurines we also gather that these people used to make round breads (fig 48) and women used to do household work (fig 41). From the seeds of the fruits<sup>1</sup> we presume that it formed a part of their diet. Similarly the terracotta carts suggest that the Indus people used wheeled conveyance for travelling and carrying their goods.

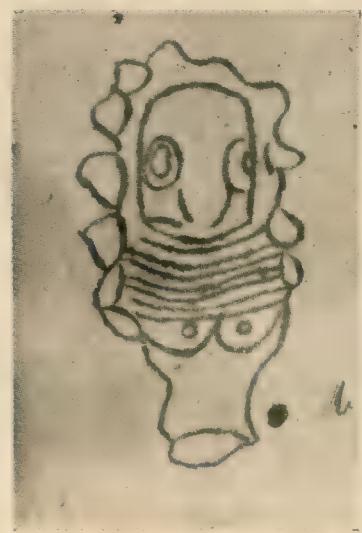
This was a flourishing civilization with a developed economy and therefore had a material culture which could vie with any other civilization of this period in social progress. Its terracottas reflect the life of its people. In the absence of deciphered inscriptions this is the only evidence we have for determining the cultural development of the society of the Indus civilization.



<sup>1</sup>, Vats—*Excavations at Harappa*—p. 467.



F.G. 1



2



3



4



5



6



8



7



9



10



11



12



13



14



15



16



17



18



19 (A)



20



19 (B)



23

21



24

22



24

23



24

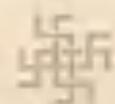


18

25



26



28



29



80



31



4



32

33



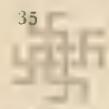
34



35



36



37



38



39



40



41



42



43



44



45



46

45

46



26



48



49



50 (A)



50 (B)



51



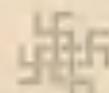
52



53



54



56

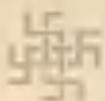
57



58



59



© 1970 The Trustees  
of the British Museum  
London, England



60



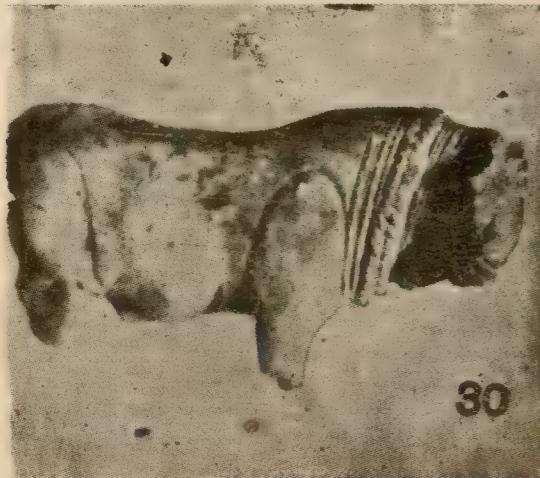
61



62



63





65



66



67



68



69



70



71



72



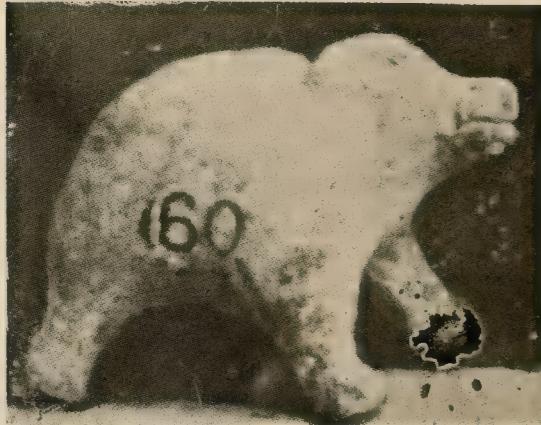
73



74



75



76



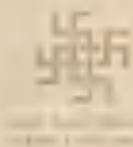
78



77



79



2



21

81

80



82



83



12

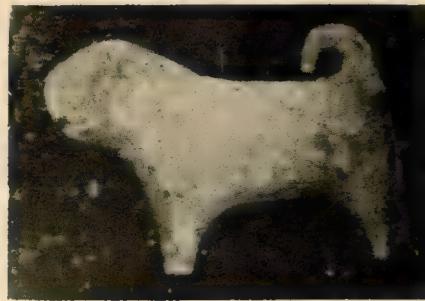


84

85



86



88



87



89



90



91



92



93



94



97



96



95



98



99



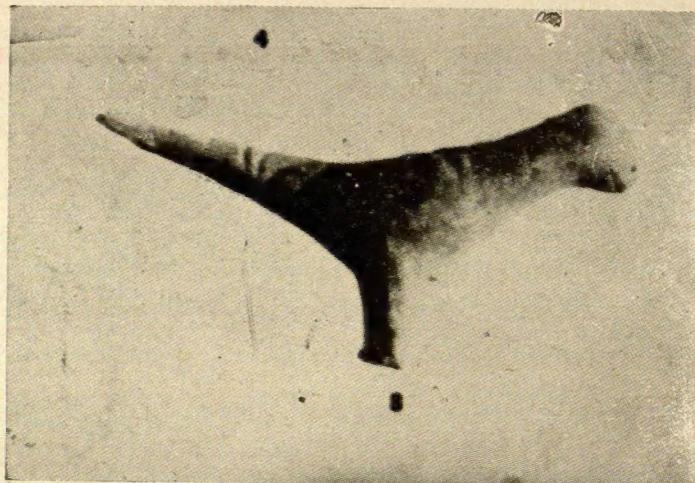
100



101



Indira Gandhi National  
Centre for the Arts



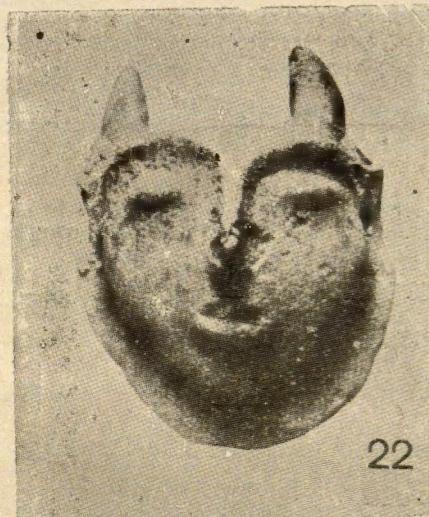
102



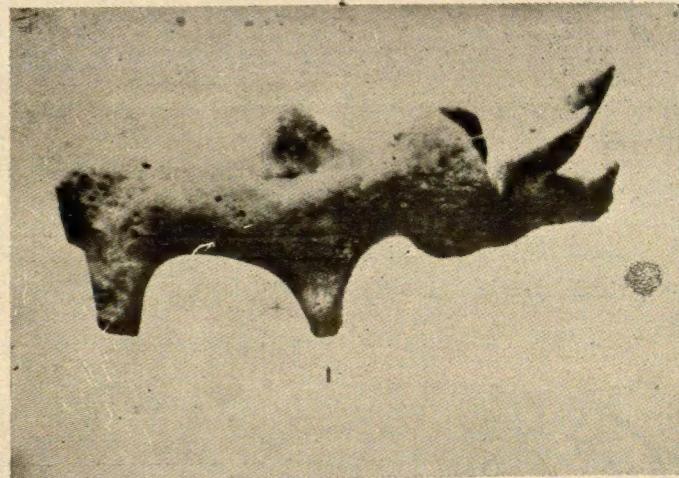
103



Indira Gandhi National  
Centre for the Arts



22

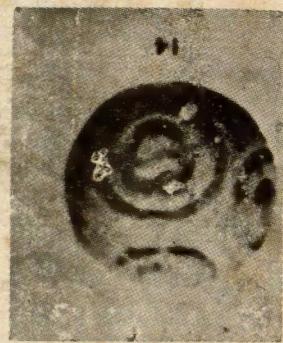


105

104



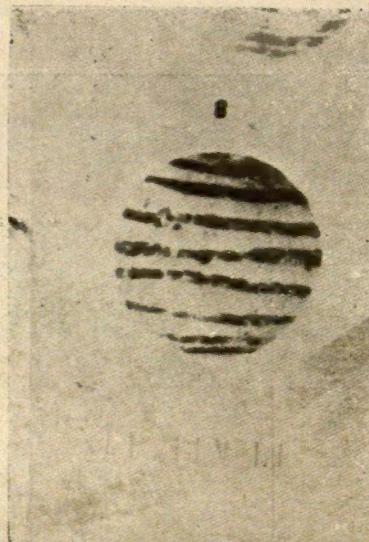
106



107



Indira Gandhi National  
Centre for the Arts



108



